VOGUE

SEPTEMBER 15

NEW FASHIONS: INVESTMENT LIST

Some 8% earners

RETAIL TRADE EDITION

Vogue Pattern Wardrobe



50 CENTS

QUALITY CRAFTSMANSHIP STYLE

FORSTMANN

100% VIRGIN WOOL

©

Look for this label... it identifies the finest woolens in the world

FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

©

September 15th Trade Edition

VOGUE

HOW TO USE THIS ISSUE

In window displays and newspaper advertisements feature the theme, "Fashion Investments—Some 8% Earners"

In advertising, displays, and sales training
QUOTE VOGUE AND SELL
your merchandise with the authority of
SEPTEMBER 15 VOGUE fashion points

See "Vogue Says" quotes on page 4, this trade edition

"NEW INVESTMENT PLAN: TWEED; BLACK" (*pages 102-111*)

The black turban; pearl-and-diamond jewels (*page 102*)
The moulded all-day dress in grey bouclé tweed (*page 103*)
The slender daytime tweed suit (*page 104*)
In tweed—the full-time coat with slimmer fullness (*page 105*)
In black—the broadcloth suit, collared with mink (*page 106*)
The decorated sweater over a black velvet sheath (*page 107*)
The black little-evening dress—for dinner coverage (*page 108*)
In black satin—the wraparound coat (*page 109*)
The 7 fashions increased to 23 (*pages 110-111*)

COLLECTION NEWS FROM ABROAD (*pages 120-129; 134-137*)

The second Paris report (*pages 120-127*)
London—news in tweed (*pages 128-129*)
The Irish couture (*pages 134-135*)
Italy—news in coats (*pages 136-137*)

MORE FASHION NEWS

Two dresses—"more cover, more colour" (*pages 112-113*)
The new Vogue Pattern wardrobe (*pages 140-145*)
Mrs. Exeter's investment fashions—jacketed (*pages 146-147*)
The little coat and its dress; its suit (*pages 148-149*)
New sparkle for make-up; new place for sparkle (*pages 150-151*)
Shadow-brown stockings; golden jewellery (*pages 152-153*)
Four under-coat dresses in red wool (*pages 154-155*)
Four grey wool dresses under $45 (*pages 156-157*)
Black-on-black for a coat; two suits (*pages 158-159*)
News in gloves, stockings, shoes (*pages 160-161*)
Coats, dresses, separates—investment fashions (*pages 162-165*)
Two slender black crêpe dresses (*page 166*)
Five new versions of the strapless brassière (*page 168*)

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VOGUE, SEPT. 15, 1953, VOL. 122, NO. 5

NEW FOCUS ON THE LEG

STOCKING FASHIONS ARE IN THE NEWS

- A rising hemline focuses fresh attention on the leg.
- The new line calls for stocking shades that continue the fluid look of the costume.
- Never-before news appears in stockings themselves.

IN AND COMING IN:

- A range of stocking shades from pitch to pale for every well-dressed woman, a range that includes:
- the news of the black stocking, back in fashion with new degrees of sheerness (September 1 Vogue, page 208)
- the brown stocking, important in this season of brown fashions (pages 152 and 153 of this issue)
- shades pale enough to wear with daytime camel colour or late-day pastels
- others warm enough to carry the new reds
- still others that blend with this year's pitch-toned costume colours.

Watch for Vogue's October 15th cover for more important stocking news.

- New weights and weaves are keyed to the various types of costumes, just as the new pale to pitch range is keyed to various costume colours. (See pages 160 and 161 of this issue.)
- Sheerer stockings (the very sheer 12-deniers and the incoming, even more sheer 10-deniers) give such shades as black and brown a special look of lightness and delicacy on the leg.
- Textured stockings make their début in ribbed nylon for the country, continue in ribbed lisle, and are news in town or country nylon with delicate and new lacy mesh weaves.
- Stronger stockings have lower deniers (for more sheerness) combined with higher gauges (for greater strength). A new construction appears in the "Resiliants" which stretch to twice their length on the leg, "shape by clinging . . . and wear."
- Seams and reinforcements (or the lack of them) continue in great variety and are designed for every type of shoe from a bared evening sandal to a daytime opera pump.

OUT AND GOING OUT:

—The idea that a well-dressed woman might "get by" with just two types of stockings—one colour and construction for day, and the other type for after five.

—The theory of a stocking shade as the stocking shade to wear straight through a fashion season, regardless of the variety of costume colours it was to be worn with.

—Apathy to new ideas and change in stocking fashions.

**Additional copies of these pages for sales training may be ordered at $2.00 for 100 copies. Please write:*

STOCKING PROMOTIONS CAN HAVE FASHION NEWS

THE NEWS ON THE OPPOSITE PAGE:

the strongest fashion story in many seasons to tell your stocking department's customers.

THE LOOK OF 1953 STOCKINGS:

very pale or very dark, very sheer or very textured—contrasts that are especially adaptable to strong presentation in displays and newspaper advertisements; that can make important points of fashion in talks with customers.

DISPLAY IDEAS:

- Pages 160 and 161 of this issue, used as the format for window and interior displays showing stockings keyed in weight and texture to shoes, gloves and jewellery, and with Vogue's cover included for fashion authority.
- An entrance window divided, with two fashion silhouettes, one white, one black, behind two fan-blown columns of stockings, one in the pale range, the other in the dark range.
- A pale-to-pitch rainbow of stocking shades, arched above the stocking counter with a colour-keyed fabric swatch pinned over each stocking.

IN ADVERTISEMENTS:

- Texture news—a tweed country coat seen through a ribbed nylon stocking; a polished town suit through lacy nylon mesh.
- VOGUE SAYS: "NEWS ON BOTH SIDES OF THE HEMLINE"—headlining your own sketch of the stocking-shoe-glove relationship illustrated on pages 160 and 161 of this issue.
- Heels disconnected from their shoes—relating the stocking to the shoe with, for instance, a ribbed nylon stocking shown on a built-up leather heel; a 12-denier stocking on a jewelled satin heel.

SELLING POINTS:

- Fashion's emphasis on a stocking shade for each costume colour; a stocking weight for each type of costume; a construction for each shoe silhouette.
- Your own department's displays, pointed out to illustrate stocking shades keyed to fashion colours; new-weight stockings keyed to shoe choices.
- What "Vogue Says:"—quoted as fashion authority for new stocking ideas, in this issue (pages 152 and 160) and in coming issues.
- Never-before sheerness, shown on the hand to demonstrate the delicate, no-longer-heavy look of dark stockings, and the flattering tints of pale stockings.
- All the information reported on these pages—to order for all selling department personnel.*

FASHION SHOW NOTES:

- One stocking, perhaps in sheer black, given as a favour with a note headlined—Vogue Says: "The delicately-black stocking is back in fashion" and explaining that your stocking department will exchange the favour for an extra stocking to supplement a pair the customer may wish to buy in her own size.
- The commentary note that each model wears a stocking shaded for her costume colour and constructed for her shoe silhouette.

OTHER IDEAS:

- Other fashion departments, helping to sell stockings, with, for instance, black stockings included with black corsets in a lingerie department display.
- Mailing pieces, enclosed with bills and with every pair of stockings sent to customers, alerting them to the change in stocking fashion and encouraging supplementary stocking orders for the following month.
- Elevator or tea room cards, made to look like chequer boards with swatches of your palest and darkest stocking shades.
- Publicity releases and radio spot announcements telling the women in your city about the new relation between the stocking and the costume.

Use these quotations in your advertising and/or window or departmental cards

TO SELL FASHION, QUOTE VOGUE

YOUR RELEASE DATE: SEPTEMBER 15

To sell "fashion investments" in colours; fabrics:

VOGUE SAYS: "Tweed: black—new investment plan"
VOGUE SAYS: "Black broadcloth suit—paying fashion dividends"
VOGUE SAYS: "In black—the furred suit"
VOGUE SAYS: "In black—the double-duty coat"
VOGUE SAYS: "Black little-evening dress—highly endorsed"
VOGUE SAYS: "Black sweatered sheath—little-evening look"
VOGUE SAYS: "Blue-violet grey—new colour"
VOGUE SAYS: "In deep rose-red—a year-round coat"
VOGUE SAYS: "Black-on-black—important new look"
VOGUE SAYS: "New shades of black—on black"
VOGUE SAYS: "In black—a coat outlined with soutache"
VOGUE SAYS: "The sweatered black sheath—for evenings"
VOGUE SAYS: "The red wool dress—handsome dividend"
VOGUE SAYS: "In red—a closely-moulded dress"
VOGUE SAYS: "The red shirtdress—obviously good investment"
VOGUE SAYS: "More colour, more cover—new dinner look"
VOGUE SAYS: "The grey wool dress—fine respected stock"
VOGUE SAYS: "In tweed—the slender daytime suit"
VOGUE SAYS: "The tweed coat—on a never-ending schedule"
VOGUE SAYS: "The tweed coat—leading a gay evening life"
VOGUE SAYS: "In tweed—the full-time coat"
VOGUE SAYS: "In tweed—the moulded all-day dress"
VOGUE SAYS: "Tweed coat, black suit—handsome turn-out"
VOGUE SAYS: "Tweed dress, tweed suit—in the city"
VOGUE SAYS: "Tweed jacket, black skirt—town suit"
VOGUE SAYS: "Velvet sheath, tweed coat—for the theatre"
VOGUE SAYS: "Tweed coat, black dress—new dinner look"
VOGUE SAYS: "In tweed—the little coat and its suit"
VOGUE SAYS: "The washable tweeded dress—investment fashion"
VOGUE SAYS: "The slender dress—dividend in dark crêpe"
VOGUE SAYS: "The crêpe dress—investment in flattery"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. 12" x 15" unmounted display sheets

b. counter-tent type cards

Fill in the number wanted in each size

and return this coupon to us, please (9/15/53)

VOGUE SAYS: *"Black—smart 1953 fashion investment"*
a ☐ *b* ☐

VOGUE SAYS: *"Golden jewellery—news round-the-clock"*
a ☐ *b* ☐

NAME .....

STORE NAME .....

ADDRESS .....

CITY ..... ZONE ..... STATE .....

VOGUE MERCHANDISING SERVICE, 420 LEXINGTON AVENUE, N. Y. 17, N. Y.

To sell new fashions in dresses, suits, coats:

VOGUE SAYS: "The all-day dress—with new moulded lines"
VOGUE SAYS: "The sweatered sheath—late-day look"
VOGUE SAYS: "In dinner dresses—the covered shoulder"
VOGUE SAYS: "The under-cut dinner dress—all shape and colour"
VOGUE SAYS: "Mrs. Exeter's list—jackets at the top"
VOGUE SAYS: "The willowy, unbelted dress—fashion investment"
VOGUE SAYS: "The under-coat dress—downright good investment"
VOGUE SAYS: "The dress with a moderate width of skirt"
VOGUE SAYS: "The dress with a good slim figure"
VOGUE SAYS: "Furred suit—paying long-term dividends"
VOGUE SAYS: "Velveted black suits—for fashion confidence"
VOGUE SAYS: "On afternoon suits—big collar news"
VOGUE SAYS: "The little coat and its suit—all-day smartness"
VOGUE SAYS: "The little coat and its dress—new costume look"

To sell new fashions in jewellery; hats:

VOGUE SAYS: "Glittering earrings—big, blazing rhinestones"
VOGUE SAYS: "Golden jewellery—appearing for late-day"
VOGUE SAYS: "Gilt and rhinestone bracelets—wear as a pair"
VOGUE SAYS: "The bracelet—gilt spiralling"
VOGUE SAYS: "Pearl necklaces—fill-ins at the neckline"
VOGUE SAYS: "Diamond roses for the back of a chignon cap"
VOGUE SAYS: "The turban—new fashion investment"
VOGUE SAYS: "The chignon cap—for late-day life"
VOGUE SAYS: "The chignon cap—new place for sparkle"

To sell new fashions in lingerie, shoes, stockings:

VOGUE SAYS: "The new line means new all-in-ones"
VOGUE SAYS: "New strapless brassières—to perfect the figure"
VOGUE SAYS: "The perfecting brassière—under an evening dress"
VOGUE SAYS: "New brassières—all line, no straps"
VOGUE SAYS: "In late-day shoes—the uncovered foot"
VOGUE SAYS: "A town shoe—auburn calfskin"
VOGUE SAYS: "A country shoe—soft brown calfskin"
VOGUE SAYS: "Shadow-brown stockings—for shortening skirts"
VOGUE SAYS: "Stockings—just beginning to be brown"
VOGUE SAYS: "Shadow-brown stockings—new in fashion"
VOGUE SAYS: "Lacy mesh stockings—in an amber beige"
VOGUE SAYS: "For stockings—the clearest shadow of brown"

To sell new Paris fashion ideas:

VOGUE SAYS: "Paris dress—with a subtle, seductive line"
VOGUE SAYS: "Paris beauty—a grey wool figure coat"
VOGUE SAYS: "Newly-short Paris stole—a graceful handful"
VOGUE SAYS: "Paris blouses—furred for the theatre"
VOGUE SAYS: "Paris tweeds—glittered for young evenings"
VOGUE SAYS: "Paris evening dresses—with apron-cuts"
VOGUE SAYS: "Paris evening dresses—with coloured sashes"
VOGUE SAYS: "Paris evening dresses—wonderful wrap-arounds"



The Black Rose

short

evening gown
designed by
Leslie Morris
of cut velvet
with a bouffant-bustle back
An Original Design from our
Made-to-Order Collection
on our Fourth Floor
for Fall

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



...we know a

musical comedy star

who practically lives in this
Jantzen "breathing-top" girdle...
who insists that the Jantzen "breathing-top"
is one of the best things that ever
happened to woman. She's so right
...this is a wonderfully flexible figuremaker
with a top that breathes with you as it
whittles your waist...a very special Jantzen top
knitted of breeze-weight nylon with lithe
bones knit-in to keep it up where it belongs.
Girdle or panty-girdle in power net with
embroidered nylon taffeta smoothing panel,
pull-on 10.00...with Talon fastener 10.95.
Jantzen "forever uplift" bra,
embroidered sheer nylon 3.95.

Jantzen®
perfectly marvelous
figuremakers

Jantzen Foundations • Empire State Building • New York

Vogue
September 15th, 1953

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

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Whole No. 1915



George Platt-Lynes

Advance Notice

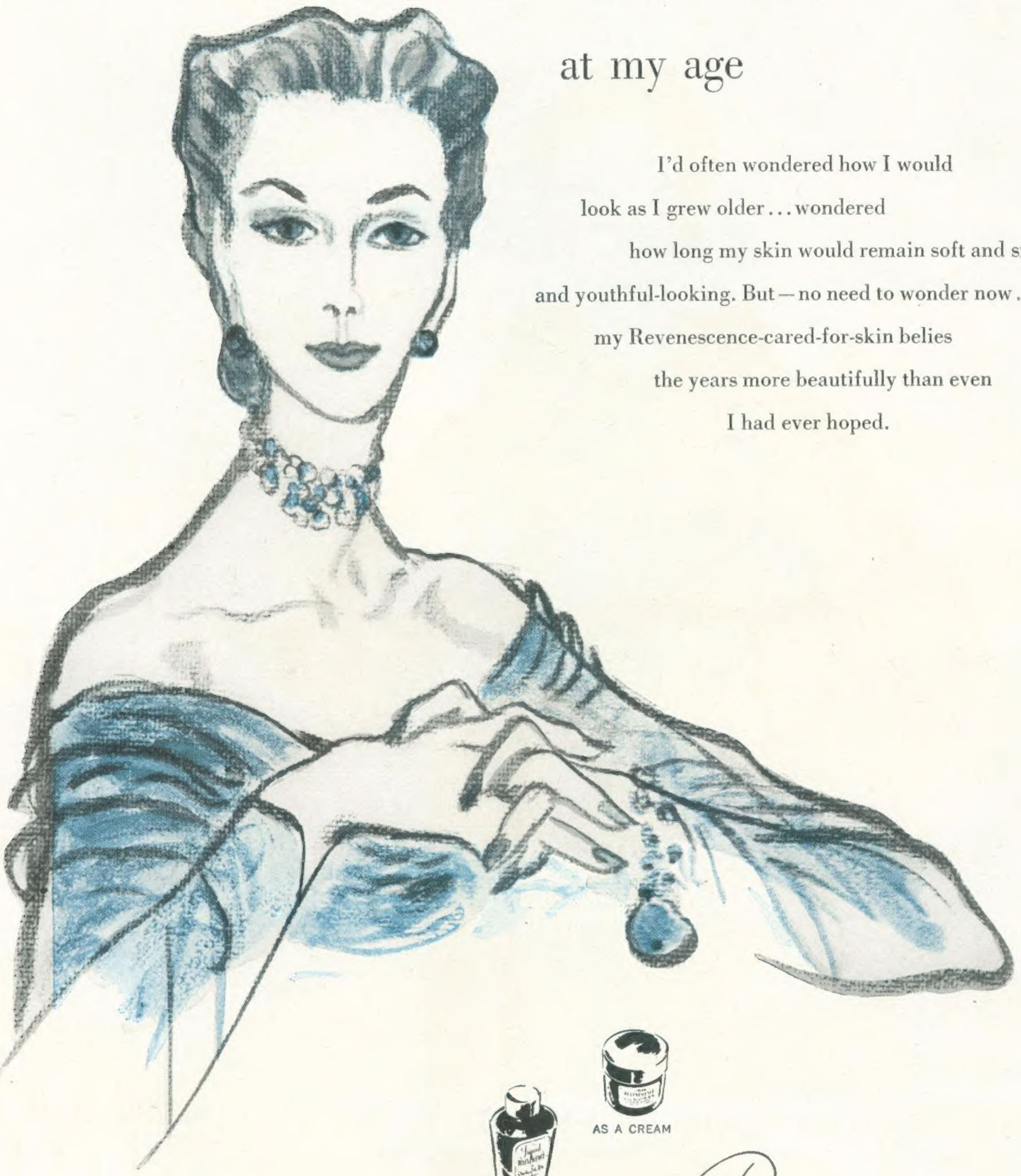
An inspired fashion-setter... the seven-eighths length, the swing to the back,
the velvet mandarin collar which extends into an unbroken line down the front,
around the hem. Of black wool suede or brown French wool with black velvet
...Bendel Exclusive for immediate wear, $175.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

I never dreamed

I'd look this young

at my age



I'd often wondered how I would
look as I grew older . . . wondered
how long my skin would remain soft and smooth
and youthful-looking. But — no need to wonder now . . .
my Revenescence-cared-for-skin belies
the years more beautifully than even
I had ever hoped.

Revenescence by

Charles of the Ritz



STANDAWAY COLLAR, STANDOUT NEWS . . .

BONWIT TELLER

marvelous
new look . . . a high and mighty portrait collar punctuating
Monte Sano's magnificent straight line coat in deep black or brown fleece.
Misses' sizes. Please, no mail or telephone orders.
New York Chicago Cleveland Boston White Plains

Fit for a Queen

NoMend®

BEAUTIFUL STOCKINGS IN

There's a regal elegance to beautiful stockings that flatter with their *perfect fit.*

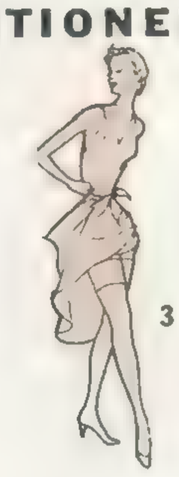
Exquisite NoMend stockings are Fit For A Queen in NoMend's new Fall "Fashion Reflection" Colours of distinction. *(Colour illustrated is Glass Slipper)*



NoMEND'S "FAMOUS 5" PROPORTIONED LEG TYPES


1


2


3


4


5

"one is exactly yours"



VERY SAKS FIFTH AVENUE FITTING OF THE FITTED COAT: where flare is a new absence, bulk a provocative new presence above a taut waistline, a beautifully tempered flow of skirt. Black, navy, oxford wool, 10 to 16, 269.00. By Monte Sano for our Coat Collections.

THE

LARRY ALDRICH

TOUCH



Silk peau de soie in a tender color
and a romantic mood—so apropos for a
candle-light and soft music evening About $95

LORD & TAYLOR, New York **SAKOWITZ,** Houston **BONWIT TELLER,** Philadelphia

Cadillac



Jewels by Harry Winston

When a lady first takes the wheel of a 1953 Cadillac—she quite naturally expects something very special in the way of automotive performance. But we doubt seriously if she is ever *fully* prepared for the wonderful motoring discoveries which await her. To begin with, the car is comfortable and luxurious beyond her fondest expectations. She is surrounded with every imaginable motoring convenience . . . and her vision is unbelievably wide and clear in every direction. And out on the highway—the car is a revelation! Its great engine is amazingly powerful and responsive . . . steering is the almost automatic response to her wish . . . and braking calls only for the gentlest touch of her toe. And its ride is so smooth and so steady and in such perfect balance at all times that she feels complete mastery over every driving situation. If you have not as yet driven a 1953 Cadillac, we suggest that you visit your Cadillac dealer—and do so. Expect wonderful things—and you'll still have a delightful surprise awaiting you!

CADILLAC MOTOR CAR DIVISION · GENERAL MOTORS CORPORATION



SHOWBOAT

BETSY ROSS

PILGRIM

HURDY-GURDY

LIBERTY BELLE

AMERICANA COLORS created for American beauties

Pride in tradition and years of worthy heritage produce these fashion creations. "A vision of sheer loveliness" in full-fashioned and "streak-free" seam-free styles. Knit Products Sales Company, 350 Fifth Avenue, New York 1, N. Y.





Ben Reig dress, Ritter furs, Julianelli shoes



hat-tatiana of saks fifth avenue

designed by **sophie** of saks fifth avenue

emba royal pastel mutation mink

brilliance and magnitude . . . in a dolman wrap of scintillating emba royal pastel* mutation mink.

saks fifth avenue • new york • chicago • beverly hills • detroit • pittsburgh
san francisco • philadelphia

*trade-mark mutation mink breeders association

The new nylons individually proportioned in every one of fifteen lengths



Humming Bird

new davenfit® stockings

Like a thin film of beauty cream delicately smoothed on, these new NEW DAVENFIT Stockings cling luxuriously . . . feel so wonderful . . . because they're individually proportioned from top to toe.

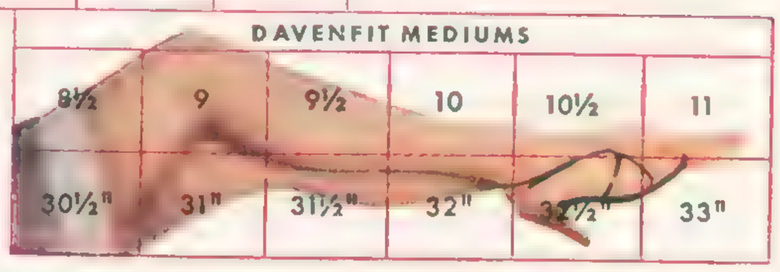
Each size has its own perfected measurements . . . at the foot, ankle, calf, bend of the knee and in length. Even the heel height is proportioned to be the correct height above the corresponding shoe size!

Yes, an individual length in accurate proportions now awaits you. Ask for these lovely HUMMING BIRDS in the Hosiery Department of your favorite store.

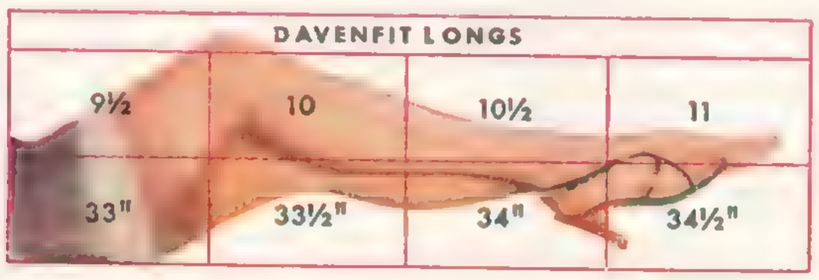


HUMMING BIRD *60 gauge, 12 denier or 15 denier $1.65*

HUMMING BIRD *51 gauge, 15 denier or 30 denier $1.35*



For accurate fit . . . 15 differently proportioned leg types.



DAVENPORT HOSIERY MILLS, Inc., Chattanooga 1, Tennessee

THE AVENUE...*an original by Evans*

Spirited...elegant...a masterful creation in precious leathers...
in finest fall fashion colors. At the best shops...$60, plus tax.
Other Evans handbags of elegance, $15 to $100.

Thoughtfully fitted with luxury powder box, lipstick holder, and the famed Evans automatic lighter.

EVANS CASE CO., NORTH ATTLEBORO, MASS.

® *Evans is elegance*



"Sunday School Dresses"

open a new little world...in the prettiest taffetas of Celanese acetate, the beauty fiber*

The brightest thing in Sunday School is a brand new *kind* of dress. With all the elegance and rustle of grown up taffetas, these dresses go happily everywhere. Credits go to Helen Lee of Youngland, who designed them. To Kass James, who worked out the enchanting plaids and stripes (all *woven* designs, by the way). And to our own rich, beautiful Celanese acetate, which made it all possible. All three have Talon zippers to fit perfectly. All dresses are $8.95 in sizes 3-6x, $10.95 in sizes 7-12. Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

All are at:

Hutzler Bros., Baltimore
R. H. Stearns Company, Boston
A. Harris & Co., Dallas
J. W. Robinson Co., Los Angeles
Stewart Dry Goods Co., Louisville
B. Lowenstein & Bros., Memphis
Lord & Taylor, New York
Joseph Horne Co., Pittsburgh
Thalhimer Bros., Richmond

For additional stores see page 180



as showing at your leading stores. $155

The southwest

has sure changed

!





The Bettmann Archive

HATTIE CARNEGIE'S rib-cage dress with the line of fashion moulded in, jewel tabbed, in batiste wool

san antonio

Frost bros.



MOLLIE PARNIS

EVENING STAR... IN A WILLIAM ROSE JEWEL-TONED SILK SATIN. ABOUT $125.

Hudson's Woodward Shops

DETROIT'S AVENUE OF FASHION



The slender, shaped suit, newly elegant

in furred flannel. This one, by **HARRY FRECHTEL,**

has the important bloused back, is superbly collared in nutria.

Grey, oxford, or taupe, sizes 10 to 16 155.00



PALIZZIO

new york

FAMOUS PALIZZIO PIPER,

THE MOST BEAUTIFUL AND INIMITABLE PUMP OF THE YEAR,

NOW FOR FALL '53 IN SEVEN TERRIFIC COLORS OF ANILINE CALF.

HIGH THIN HEEL, OR NEW MEDIUM THIN HEEL... AND HOW SUPERBLY

THEY FIT THAT'S THE **PALIZZIO** TRADITION. ABOUT 20.00 THE PAIR.

MATCHING **PALIZZIO PIPER HANDBAG,** ABOUT 19.00 plus tax

BUTTERNUT **JET BLACK** **INDIGO** **AVOCADO** **REDWOOD** **MIDGRAY** **VENETIAN RED**

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

PHILIP MANGONE CREATES THE ELEGANTLY SIMPLE TOWN COAT IN NUDE ZIBELINE, CRESTS IT IMPORTANTLY WITH SOMALI LEOPARD.

TONI FRISSELL

IN NEW YORK AT DE PINNA



PHOTOGRAPH BY WILLIAM WARD

Nelly de Grab's dramatic new-season staging—
supper club blonde with black!
The blonde—swirling skirt with dramatic stole,
both fringed with ebon black.
The black—cocktail sweater in popcorn patterned wool
(or the change-off velveteen blouse).
The skirt, 17.95. The fringed belt, 2.50. The stole, 7.95.
The sweater, 10.95. The velveteen blouse, 12.95.
The black velveteen contour belt, 2.50.
All-sizes 10 to 16.



Nelly de Grab

AT SAKS FIFTH AVENUE: NEW YORK, CHICAGO, DETROIT, BEVERLY HILLS . . .
SAKOWITZ BROS., HOUSTON . . . KREEGER'S, NEW ORLEANS . . . BOYD'S, ST. LOUIS AND CLAYTON . . . H. LIEBES, SAN FRANCISCO.

Van Raalte

STOÇKINGS • UNDERTHINGS ◦ GLOVES



EVINS SHOES

Fall Forecast: *Color and More Color for your legs*



10 lilting new *Traffic Stopper* stocking colors by Van Raalte—
Paris-inspired for your new Fall clothes. In exquisite stockings
of the perfectionist quality and precision fit Van Raalte always
assures you. $1.15 to $1.95 at fine stores everywhere.

—in your very own proportions, of course

"BECAUSE YOU LOVE NICE THINGS"

Carter's

—yes, Carter's





Yes...made by the makers of Carter's famous baby clothes

Underneath it all. . . Color!

Fern! Sandalwood! Carter's create two wood-nymph slip colors to coordinate with new fall costumes. Lace-lavished 14-Karat nylon tricot looks so delicate, wears so deliciously, cherishes your curves in sculptured fit. Left: Camisole slip, knee-deep in lace. Fern, sandalwood, pink, champagne, beige, platinum, pale gold, white, navy and black. Right: Nylon net and Calais Val-type lace froth. Sandalwood, pink, white and navy. Both slips come in proportioned lengths. Sizes 32—42, $8.95. Also 44—46, $9.95 in some colors. The William Carter Company, Needham Heights, Mass.

FAMOUS FOREST PARK COTTON

...one of

many new

Mission

Valley

fabrics ®



Outstanding cottons! Smart new Jacquard type figured designs, *exclusively Mission Valley,* emphasize the importance of identifying the fabric before you buy. Look for our tell-all tag, used by leading dress houses from coast to coast.



This is the tag
It tells you exactly the qualities of the fabric you are buying

Mission Valley woven color fabrics made only by

NEW BRAUNFELS TEXTILE MILLS INC.

New Braunfels, Texas • Established 1923

Selling Agents: **ISELIN-JEFFERSON CO. INC., NEW YORK**



Miron woolens

ONE BIG REASON WHY AMERICAN WOMEN ARE THE BEST-DRESSED IN THE WORLD

HAT BY JOHN FREDERICS

From KRAELER, a choice cut of coat...in Miranza, handsomely boucléd worsted coating. 100% virgin wool. Miron Mills, Inc., 51 Madison Avenue, New York, N. Y.



that ayres look —

FROM CHRISTIAN DIOR'S

AMERICAN COLLECTION . . .

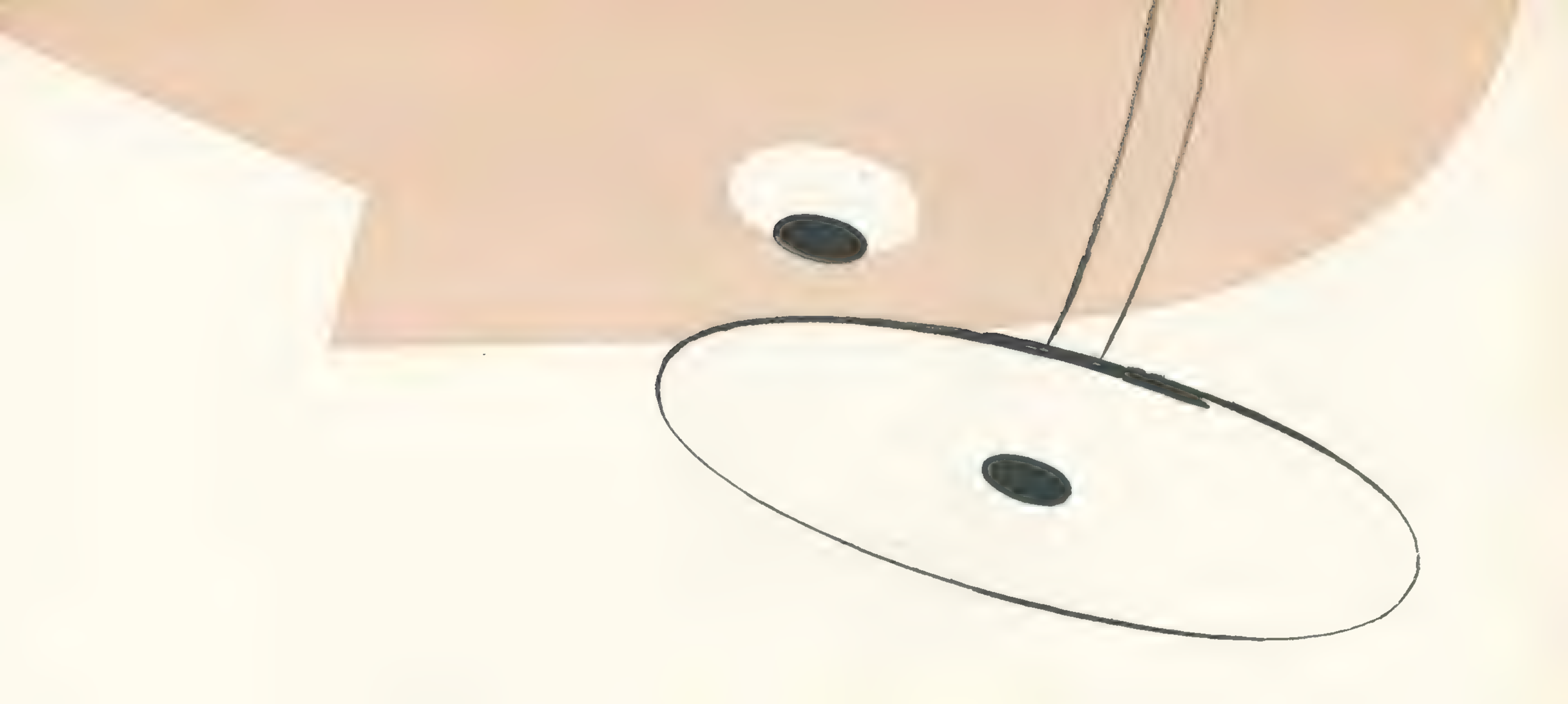
A TWEED WINTER-SUIT OF SUPERB LIGHTNESS AND WARMTH.

AT THE THROAT, A TOUCH OF RED.

NIGHT-BLACK CLOCHE BY JOHN FREDERICS

L. S. Ayres & co.

INDIANAPOLIS



not one case of crooked seams...

out of millions of smart women

who wear seamless stockings

by Hanes

bobbie

Peck
and
Peck



The
London
Look

Palumbo

Here only—the new note of John Cavanagh's

CONTRASTING TEXTURES IN TWEEDS

Cobb and Jenkins' Scottish Companions—brushed tweed and smooth tweed softly,
slimly worked by John Cavanagh of London with a wealth of bias detail.
The column of small buttons endows the single breasted jacket with a doubly lovely line.
In sum, an alliance of tweeds tailored to be *totally* slender, inevitably urbane
and infinitely wearable. Red, brown or green with black. 10 to 18...169.95

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bewitching black . . .



Persian Lamb . . . dyed a bewitching black . . .
has the air of polished elegance
so important this season.
To be sure, insist upon

HAMMER BRAND

lustrous lightweight skins . . .
from the world's oldest and largest processors of
PERSIAN LAMB and
BROADTAIL LAMB
. . . at fine furriers everywhere.

for information about the coat illustrated, write

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350 Seventh Ave., New York 1, N. Y.



the **Hattie Carnegie** story...

is the little overcoat suit in
American broadtail and wool. 595.* plus tax.
Further Carnegie chic: the broadtail cap,
the pearls, the bag of polished calf,
the bracelets and her famous Four Winds cologne. 6 oz. 3°°, with atomizer 3⁵⁰* plus tax.

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to put on at once . . .
late day dress in a fabulous
Florentine brocade 245.00
Designed and made in
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from our French Room collection

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Richelieu's new jumbo baroques. *Solid . . . but light in weight. Huge sizes that can be worn in comfort.*

Your choice of the important Fall fashion colors: Pearl, Browns, Greys, or that of Gold. All necklaces knotted.

2 Strand graduated adjustable necklace . . . $6. 2 Strand bracelet . . . $3.

3 ball drop earring . . . $2. Prices plus tax. At all better stores.



The Richelieu label is your guarantee

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around the house



new After-Six

Oomphies®

for 1000 & 1 nights



Be your sultan's favorite in slippers that go so well with American at-home clothes—have all the chic of Araby. Top to bottom: Turkish Toes: of brocade, turned up in delight. Fez: golden tassels and soles on rayon velvet. Maharanee: tinkle of temple bells on brocade. Oomphies are 4.00 to 12.00 at fine stores everywhere or write Oomphies, Inc. 350 Fifth Avenue, New York 1, New York. Oomphies Ltd. of Canada, Richmond, Quebec.

COSTUME BY TINA LESER



The glamour of black velvet . . . mysterious, alluring and intriguingly young. Here, two interpretations in Crompton's Vel Bouffant, a fast-pile, crush-resistant rayon velvet with a taffeta back and crisp finish. Left, white-accented with satin gilet about $60. Below, white-accented in ruffled English broadcloth, about $80. In sizes 8 to 16, by Miguel Dorian of MYRON HERBERT Inc., New York, N.Y.

Best & Co., New York, N.Y.

Julius Garfinckel, Washington, D. C.

Milgrim, Cleveland and Detroit

Leon Froshin, Atlanta, Ga.

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These stockings wear BEAUTY MARKS
to tell you exactly what fashion
costume colors they go with best.
Then to make them easy to buy Phoenix
puts these fabulous Beauty Marked nylons
in costume colored BEAUTY BOXES.

Phoenix



don't wear a thing...

until you see the big news: fashions made of

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MOTHS CAN'T FIND A HOME HERE
See the new fashions of Acrilan acrylic fiber—soon

dress by LÉ VINE of Cincinnati
of Goldstein & Leavy's "Acrilaire"—a rayon, Acrilan blend

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Peck *and* Peck

Palumbo

Photographed at Fairfield Hunt Club

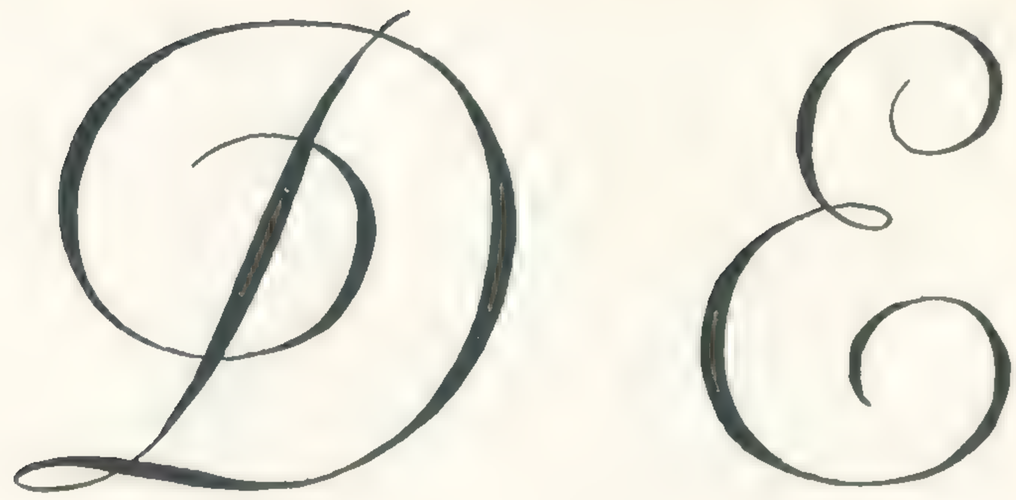


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our Hadley Cashmeres

Outstripping the field with their winning colors: our pure-bred Hadley cashmeres! Here, in harness with skirt checked in bittersweet-green-and-beige, in blue-yellow-and-gray, or beige with dark-and-light gray...14.95
Matching cardigan . . . 24.95 Short sleeve pullover . . . 17.95

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adjoining the Christian Dior Salon

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where shoes jointly created by

CHRISTIAN DIOR

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will henceforth be presented

DELMAN-DIOR DESIGNED SHOES

WILL SOON BE AVAILABLE AT DELMAN'S BERGDORF GOODMAN SALON IN NEW YORK *AND AGENCIES IN PRINCIPAL CITIES.*

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Presents the first design
to reach America from the new
DELMAN-DIOR Shoe Salon
in Paris—
THE "SEPARATES" SANDAL
with a new and unique
CLEOPATRA NEEDLE HEEL*
of stiletto slimness placed to achieve an
easy graceful posture.
The sandal, itself, comes in two parts,
a separate strap (interchangeable with other
colors) that slips into the heel-groove
and is ankle-anchored.
In kidskin, calfskin, suede,
velvet and brocades
in a beautiful rainbow of colors.

*Design Patent Pending—Roger Vivier

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YOU ARE CORDIALLY INVITED TO VISIT THE NEW DELMAN-DIOR SALON *ADJOINING THE* CHRISTIAN DIOR BUILDING



Martini Designed

by **SYLVAN RICH**

Edwardian elegance in the dramatic backsweep—the lowered decolletage—the glisten of William Rose's all-silk taffeta. Each dress has its own beribboned net petticoat. Left: Fragonard blue, Boucher pink, walnut. Right: hollyberry red, winter royal, black. Sizes 10-18. Approximately $125.00

BE PINNA, NEW YORK • BONWIT TELLER, PHILADELPHIA

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HALLE BROS., CLEVELAND • *See page 183 for additional stores*

Tailored Woman designs in Great Lakes Mink



Mantle of Darkness . . . a portrait wrap in luxurious Great Lakes mink—American ranch mink, acknowledged the finest in the world.
Tailored Woman, Inc., 742 Fifth Avenue, New York, N. Y.

GREAT LAKES MINK ASSOCIATION

Introducing WESTER MILLS and a marvelous new fabric...



Wester, a division of Miron, offers the fashion world a magnificent new semi-synthetic. A genius blend of dacron and worsted. Its effect, flannel; its behavior, exemplary. Here, in a Carolyn Schnurer dress that will never unpleat. Blue or grey, sizes 10 to 18. $50.
For store nearest you, write Wester Mills, Inc., 51 Madison Avenue, New York, N.Y.



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WESTACRON® in dresses by CAROLYN SCHNURER



Carolyn Schnurer's shirt dress—permanently pleated. Designed in Westacron, the new dacron and worsted blend created by Wester Mills, a division of Miron. Blue or grey, 10 to 18. $50. At SAKS FIFTH AVENUE, New York, Detroit, Beverly Hills, San Francisco, Pittsburgh, Philadelphia, Miami Beach, Chicago, Southampton.

Carolyn Schnurer

A. Harris, Dallas; Frederick & Nelson, Seattle; Julius Garfinckel, Washington, D.C.


Velvet Sparklers
reading counter-clock-wise
Crushed velveteen with rhinestone buckle, about $6.50
Velvet elastic, diagonally rhinestone studded, about $5.00
Velvet with pearls* in marquisette-type setting, about $4.00
Velveteen contour, square rhinestone buckle, about $10.00
Velvet belt, all-over rhinestone studded, about $13.50
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*simulated
Criterion
belts
at better stores everywhere, or write: Slole & Klein, 16 East 34th Street, New York, New York



FASHION IS AS HELLER JERSEY DOES. Fluent fabric of many lives, in Hannah Troy's liquid dress-up wool jersey, written over with scrolls of silk taffeta, rustling taffeta petticoat beneath. Black or beige, 10 to 16. 89.95. Fifth Floor.

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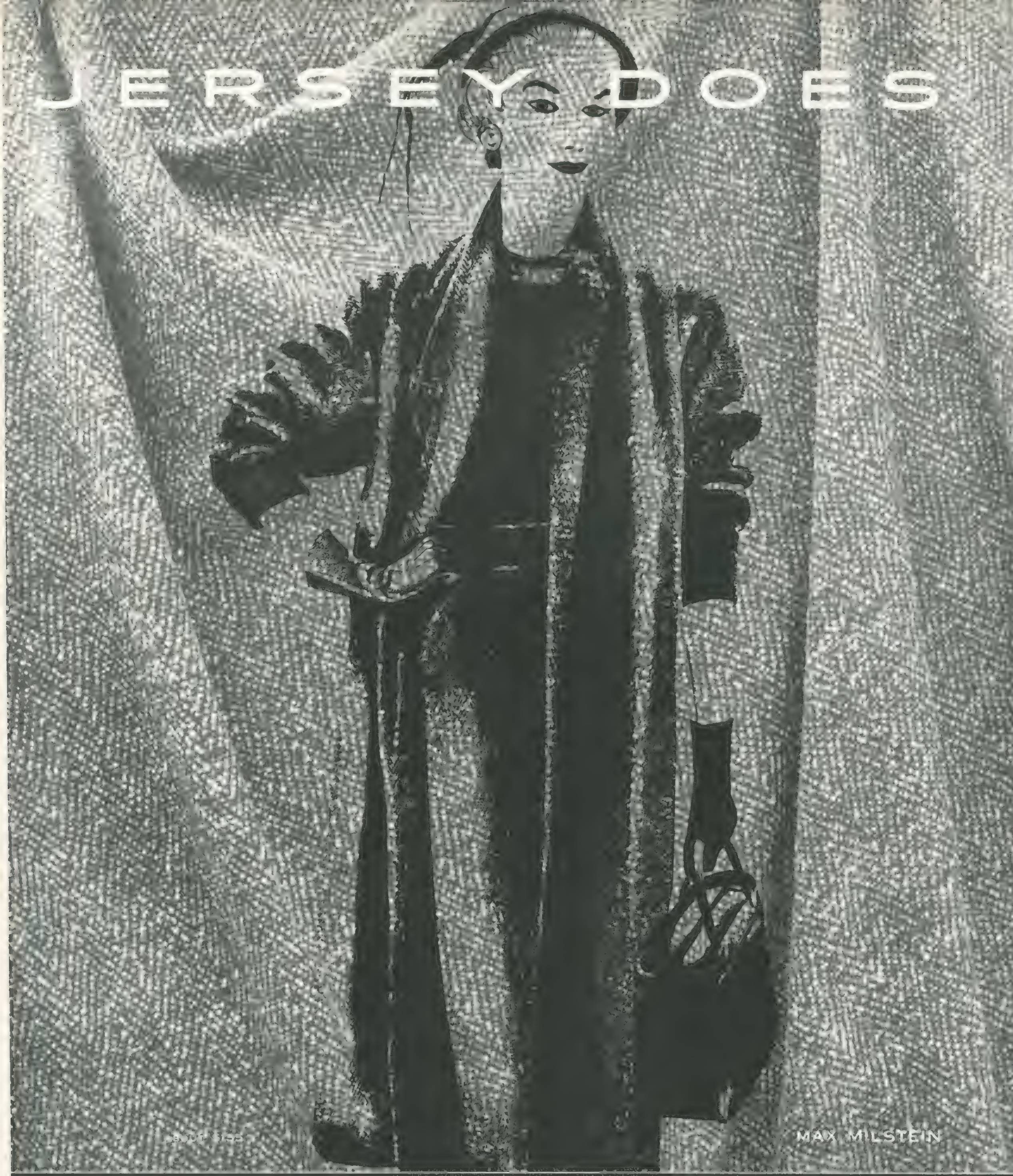
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*AT ALL STORES

JERSEY DOES



MAX MILSTEIN

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ADDITIONAL STORES ON PAGE 88

HAT BY ADOLPHO OF EMME

FASHION...*dyed in the wool*



Zelinka-Matlick creates the season's most important coat in the world's most exciting fabric — *Crescendo* by Spandon of Holland. David Zelinka went all the way to Holland to find this precious fabric, brought back every precious yard of it, fashions some of his most significant styles in this uniquely beautiful woolen. No other fabric can quite touch a Spandon of Holland woolen for luxury, character, subtle shadings. Here indeed is fashion . . . dyed in the wool.

SPANDON of HOLLAND

Zelinka-Matlick ORIGINAL

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NATONA MILLS, INC., a division of NATIVE LACES & TEXTILES, INC., 261 Fifth Avenue, New York 16.



HAT BY JOHN FREDERICS
JEWELRY BY MONET

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"Someone lovely* has just passed by!"



*Someone wearing

Intoxication

D'ORSAY





WONDERFUL WAY TO LOOK AFTER FIVE . . . *Sumptuous, all-over embroidered silk taffeta . . . Slender sheath released into back fullness. Black embroidery on brown or burgundy. Sizes 14 to 20, 38 to 42. About $100 (slightly higher in the West). Write for Fall style book. FRED GREENBERG, 550 Seventh Ave., N. Y. 18 . . . In Montreal—Frenchshire Ltd.*

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Nylon Glove Masterpieces



Saucy shorties . . . or longer styles to crush gracefully—all *handsewn* of suede-soft nylon Vandoe®, all beguilingly detailed with couturier cleverness. Truly *Glove Masterpieces* by Van Raalte!

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Opposite page: *VERONESE*—mid-arm style, exquisitely embroidered. $3.00

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Shaped over the famous Shortback® Last to cling at the heel yet never crowd your toes, the only extravagant thing about them is their blissful comfort.
And they've never been smarter.
See all the new in Foot Saver Shoes at your dealer's soon!



Swing



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Barbizon's New Taffeta

is nylon and orlon that will rustle, rustle, rustle forever—that never needs an iron!

Lovely miracle fabric that makes you feel so pampered pretty—that *underlines* your Fall wools without static or cling. Famous Body-Contour* slips and petticoats from $5.95 to $10.95.



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lovely legs inside!
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"CHARACTER,"
the most treasured name in foundations

this luxurious

pure-silk

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an original
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...for your new
sheath fashions
Black or white,
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Style No. 1020
$65.00



BERGDORF GOODMAN, New York
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The Apache

Three in a million for soft, supple comfort at such a thrifty price

. . . and won't you look and feel like a million!
Never — no never — have three smarter, softer, more flexible little suede creations been yours for so little. Just the ticket for that new fall suit . . . in the *finest* of leathers . . . completely cushioned from heel to toe . . . truly the most comfortable fit of a lifetime. Slip into a pair! . . . what can compare? . . . for only . . .

$10.95

Other Styles $9.95 and $10.95

Distant Points Slightly Higher



The Navajo

The Sioux

Smarter Shoes for Natural Walking

See "*The New in Shoes*" for Fall '53
—at your dealer's now!

Natural Bridge Shoes

Write for Name of Nearest Dealer

NATURAL BRIDGE SHOEMAKERS *Division of Craddock-Terry Shoe Corp., Lynchburg, Va.*

fall fashion promise: **NO MORE GARTER RUNS**

THE PROOF OF THE PROMISE is in the wearing. For Berkshire's comfortable, stretchable **Nylace Top** adds incredibly more wear to even the sheerest of glamour stockings. The Nylace Top is so lacy and fragile-looking yet you can poke it, pull it . . . even pierce a hole through it . . . without ever starting a run from the top. You find this magical Nylace Top only on sheer clear Berkshire Stockings! All in proportioned lengths and in 12, 15, 20, or 30 denier.



NYLACE-TOPPED
sheer sheer

Berkshire
STOCKINGS

BAG BY KORET SHOES BY JULIANELLI



Luxury-loomed by EINIGER

fabric nationally confined to BENHAM

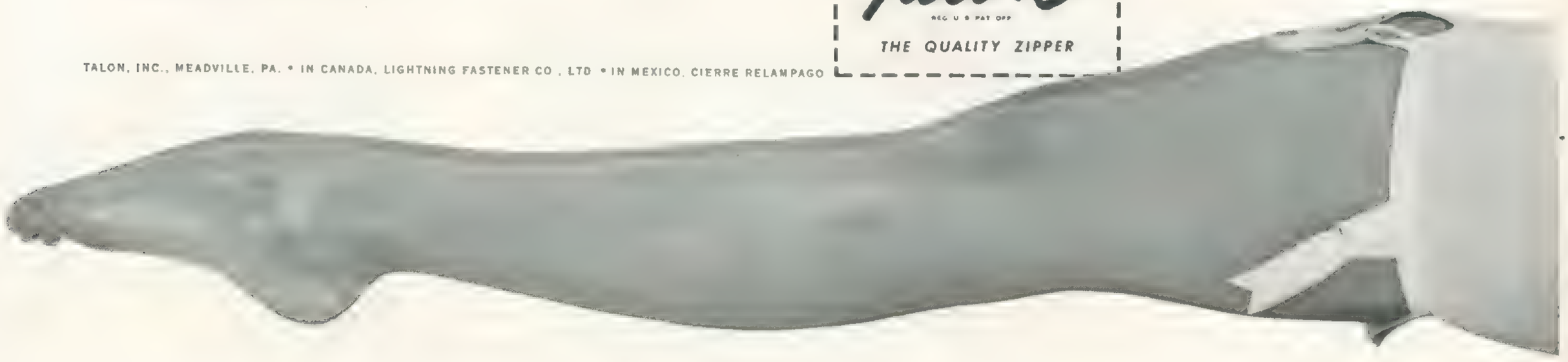
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WHERE would a woman be these

You might very well hear a cry of despair . . . if the Talon zipper weren't there! For this was not only the *first* zipper to replace the hefty bulk and bother of yesterday's corset fastenings; today, it's the very mainstay of the American figure. Rare indeed is the girdle or corselet that dares any other zipper. Here is a job that requires enormous strength; plus a record of total reliability; plus supple comfort; plus the automatic lock which flatly refuses to slip, slide, or slither open. Only *one* zipper can meet these demands—the one-and-only Talon zipper. Check this vitally important feature when you shop—get the Talon zipper and not just one designed to look like it!

Talon
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THE QUALITY ZIPPER

TALON, INC., MEADVILLE, PA. • IN CANADA, LIGHTNING FASTENER CO., LTD • IN MEXICO, CIERRE RELAMPAGO





days...without the Talon zipper?

"You're bright about glamour when you wear these sheer seamless stockings"

says **LANA TURNER**



Lana Turner, star of M-G-M's Technicolor LATIN LOVERS, *wears Bur-Mil Cameo nylons for Leg-O-Genic glamour at all times.*

"Don't let that glimmer on your stockings dim your glamour," says beautiful Lana Turner. She knows that shiny stockings make even lovely legs look unshapely. That's why, like all other M-G-M stars, Miss Turner wears Bur-Mil Cameo's wispily sheer seamless stockings with exclusive *Face Powder Finish*. Cameo's permanently soft dull finish provides the greatest aid to leg glamour since nylon itself—refuses to shine under the brightest lights. And Bur-Mil Cameo personally proportioned nylons give up to 40% longer wear by actual test, too!

Today, ask for Bur-Mil Cameo 474 needle, 12 denier seamless nylons . . . $1.65. Other Cameo nylons from $1.15 to $1.65.

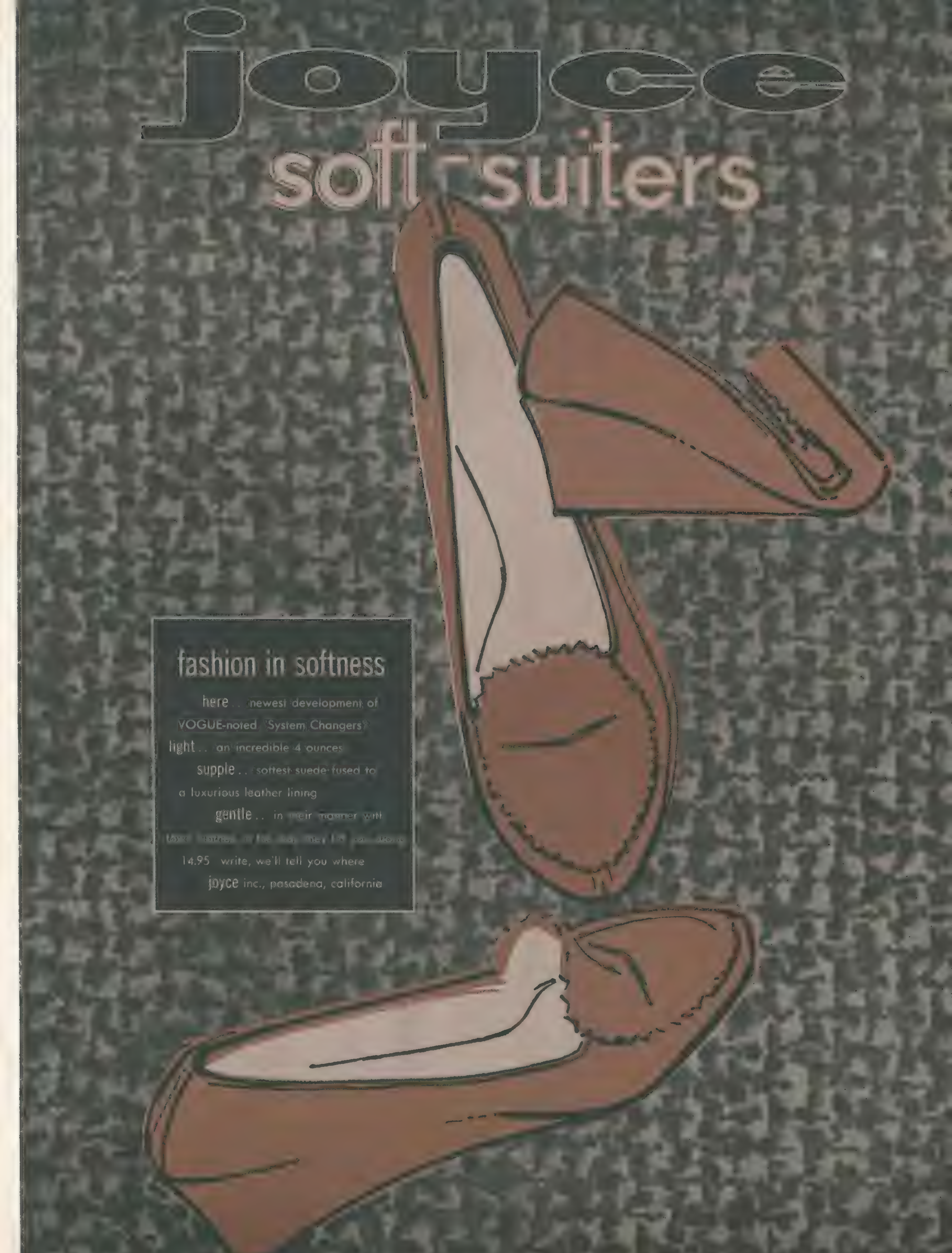
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STOCKINGS
WITH EXCLUSIVE
face powder finish

A PRODUCT OF BURLINGTON MILLS . . . WORLD'S LARGEST PRODUCER OF FASHION FABRICS

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VOGUE-noted 'System Changers'
light . . an incredible 4 ounces
supple . . softest suede fused to
a luxurious leather lining
gentle . . in their manner with
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Figurama*

flexees amazing new three-dimensional girdle!





NEW *absolute body comfort:* you don't feel that you are wearing this girdle



NEW *free leg action:* Flexees exclusive design created to slim you, not cage you



NEW *complete grace in every motion:* stooping, bending, reaching, sitting, lounging



new patented design gives complete restraint . . . yet

sets your body *free* . . .
makes every motion *beautiful!*

No figure problems now! Figurama gives you all the *control* your figure needs . . . plus the *wonderful freedom* you naturally desire. It's all due to *Figurama's* exclusive *new design,* created in sections that *repeat the directional pull* of your body muscles, *yield* like your own muscles! See these *"never-before"* features:—

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- **half-moon sections** . . . *release* you for *grace* in every motion;
- **unique Flexees-patented design** . . . *lifts, controls;* gives you a *rested* feeling;
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Be fitted soon! At better stores. For stores near you write Flexees, Inc., Dept. V, 417 Fifth Ave., New York 16, N. Y.

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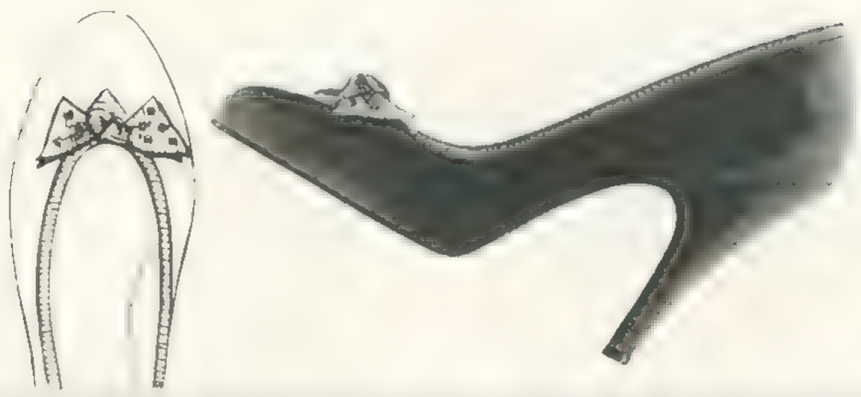


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Vitality **wanderlust** Shoes, from $8.95

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PRETTIEST IN PRIM
fall fashioned
COLORS inspired
by the season's leading fabrics
and leathers . . .
dramatized by a fabulous collection of high styled
stockings for every occasion.
Prim Hosiery, Inc. • Chester, Illinois
*QC QUALITY CONTROLLED for longer wear . . . perfect fit . . . clear colors



An exquisite woman (wearing an Exquisite Form Brassiere) is just coming into view.

You can be that exquisite woman when you wear an Exquisite Form brassiere. Words can't tell you. Pictures can't tell you. Only you . . . your own sight of you . . . can tell you how lovely, how eye-stopping you'll look in an Exquisite Form brassiere. Let your mirror show you what these wonderful bras do for you. Try one on at your favorite store today—and make that exquisite woman—you!

P.S. Ask for Circl-O-Form with and without exclusive Floating Action. In luxurious fabrics for daytime and evening. $2.00 to $8.50.

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The Bra that's a beauty treatment



"when you **must** look your best!"...

Flatternit



the only stocking in the world with
the beautiful, dutiful **Wearex* Toe**

HUFFMAN FULL FASHIONED MILLS, INC • MORGANTON, NORTH CAROLINA

*REG U S. PAT. NO. 117310



LADIES' BILLFOLDS AND ARMY BOOTS

(*A frank discussion*)

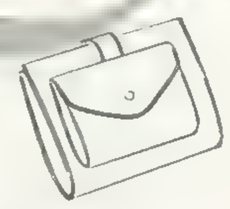
A long time ago it was decided that ladies should have billfolds. So they colored the leather and put a button clasp on a man's billfold and said, "This is it — a billfold for ladies." However, it turned out to be the bulkiest, clumsiest thing a woman ever jammed into a handbag. It was as feminine as a pair of army boots.



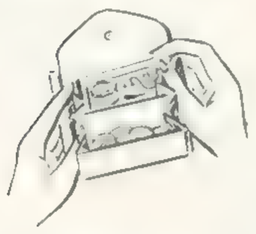
Ah,. but wait. Somebody thought about it . . . *finally.*

Back in the bright, sunlit design department of Rolfs . . . people were studying the problem . . . they were creating hundreds of new designs, exclusive LADIES' designs . . . they discussed them with women . . . thousands of women.

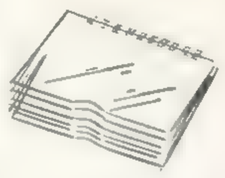




And . . . from this emerged the undeniable winner . . . strictly for the girls . . . it is named "Trend." So utterly feminine in color, fashion and function that women all over America now carry the "Trend" by Rolfs and say, "This is it! A ladies' billfold that *is* a LADIES' BILLFOLD!"



You'll get a tremendous kick out of using a new "Trend." You place currency in it just like you did in those old obsolete billfolds . . . but . . . you never open it again (except to put in more money). Both coins and bills are removed from a single outer pocket . . . almost magic!



"Trend" by Rolfs has oodles of room for cards, passes and photos (transparent holders are easily replaced when they become cloudy, "Replace-A-Pass" feature does it for you).



To top it all off . . . to make it real ladylike . . . there's that beautiful jeweled tab . . . another Rolfs last word of femininity.

Don't you think you should hurry out and get a "Trend" by Rolfs? It's truly a LADIES' BILLFOLD and it doesn't look like an army boot.

Rolfs 330 FIFTH AVENUE, NEW YORK CITY
Division of Amity Leather Products Co.

Rolfs

"JEWELED* TAB"



at better stores everywhere

"Trend"
$5.00
Plus Tax

*Simulated

AGATE-3.50
Camisole cuff shortie—
handsewn and hand-embroiderel.

VENDOME-4.00
Pointed hand detailing
to slim the wrists.

GARNET-3.50
Draped handsewn elegance.
Of Elvette Royal.*

Unmistakably
Dawnelle!

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FOR ONLY DAWNELLE HAS ELVETTE'
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the envy
of the doe

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a girdle as glamorous as

TREO

"ribbons"

Pretty bands of ribbon
crossing a front panel of
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...the loveliest way
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In to-the-waist and high-above-the-waist styles
...both girdles and panty-girdles. Sizes small,
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Also the popular all-in-one...Sizes 32 to 38.
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Bally designs are *avant-garde* because our salon-studio on Boulevard de la Madeleine is part of *la grande couture* for which the world comes to Paris.



It's your scene. Paris is in the air . . . the great skills of Switzerland in the shoemaking . . . American lasts precise in their fitting.

You enter the season, confident that finer shoes than yours by Bally do not exist . . . and it's a constantly repeated enjoyment.

TOPAZIO—Black suede pump with proud handwork in gathered rosette and contrasting clovered bow of gunmetal patent.

LA PLATA—Intriguing cocktail-theatre success, decoy-diamonds against darkest black suede. New French spike heel.

OTTIMO—Black suede pump of great magnitude; meticulously set-in patent piping on slashed vamp.

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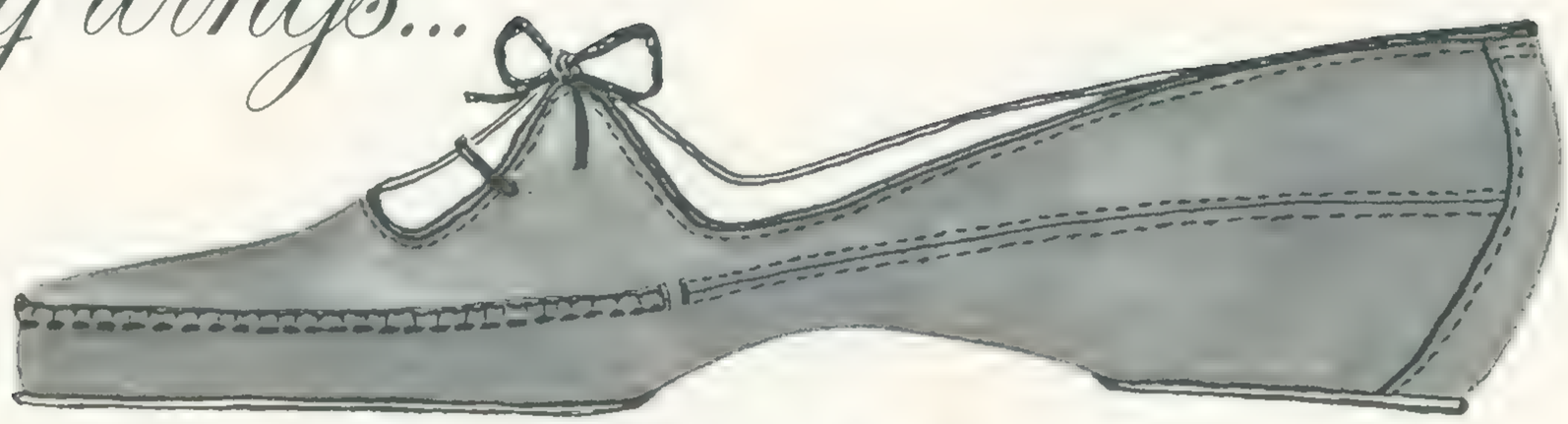
MORLOVE

Blouses . . . that look as fabulous and fresh at the day's end as they do when you first put them on . . . for these are made in "Orlon-Silk," a lovely fabric that stays that way . . . and launders beautifully. Best of all they're done with those exquisite Morlove details you've always adored in your favorite blouse fashions. Wonderful Fall colors. Sizes 30 to 38. From about $11 to $14. At stores listed or for store nearest you write: Morlove Inc., 525 Seventh Ave., New York City

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Lichtenstein's, Corpus Christi, Texas • A. Harris & Co., Dallas, Texas • B. Siegel Co., Detroit, Mich.
Battelstein's, Houston, Texas • L. S. Ayres & Co., Inc., Indianapolis, Ind. • Buffum's, Long Beach, Calif.
Bullock's, Los Angeles, Calif. • Hahne & Co., Newark, N. J. • Gimbel Bros., Philadelphia, Pa.
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Gay-wings...

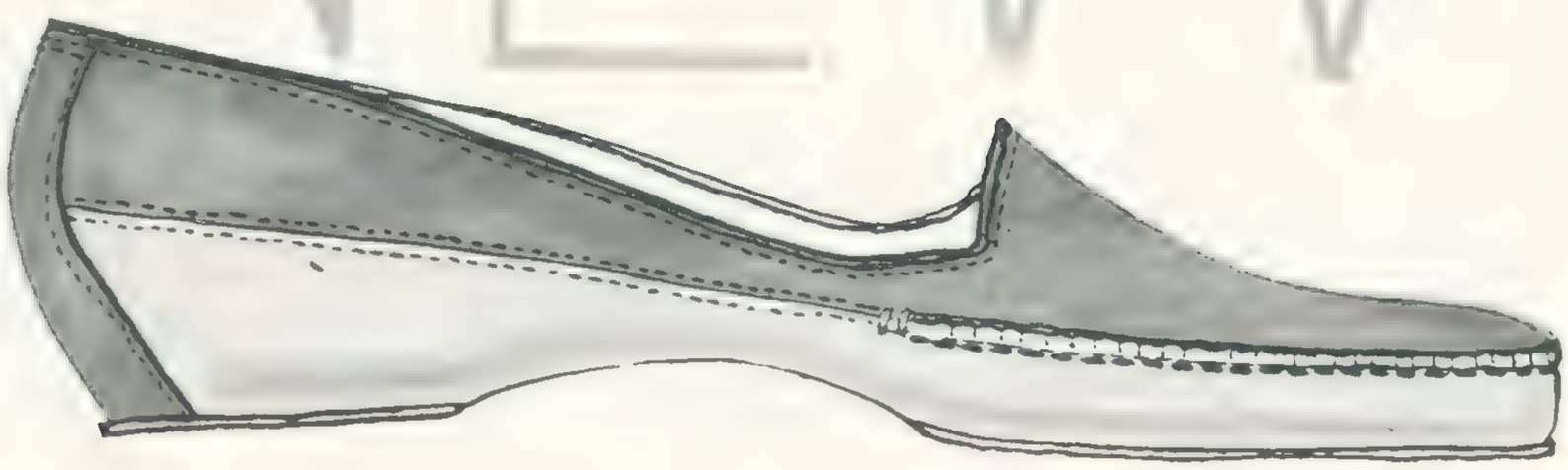


less shank—more comfort

hand sewn vamps—hand lasted

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true moccasin construction



As whisper soft as a ballerina. You'll love hand-sewn vamp Gay-Wings in brown or red smooth supple calf; beige llama calf; black, brown or blue unlined suede; black with winter white, brown with winter white, grey with red, and grey with brown two-tone. 12.95 up

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OLDMAINE Trotters

Thoroughbreds through and through



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Fashion-Cued *Luxite* Proportioned Nylons

Compliment your fashion with Luxite's lovely nylons in new Fantasia tints! They're color-cued to the new shades in fabrics, in shoes—beautiful go-betweens to fashion-coordinate your wardrobe! With a wonderful, new, never-before "live-knit" fit. Beautility-finished for smart dullness, super snag-resistance.

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amazing

original beauty-magic fabric . . . has beauty of wool yet WASHES like magic by hand or machine . . . keeps pleats and shape . . . stays fresh longer . . . in rich colors and patterns in new fashions for Fall at better stores.

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55% ORLON*...45% WOOL

by Milliken

Pretty play of color in sister dresses of royal, taupe and black check . . . also red, taupe and black check. Sizes 3-6x, about $13. Sizes 7-14, about $15.

Created by Suzy Brooks



Look for the hang-tag to be sure it's LORETTE in children's clothes, sportswear, separates, dresses, suits and also in robes.

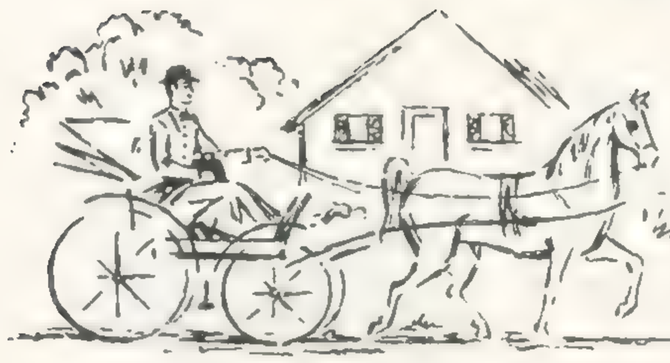
**DuPont's acrylic fiber*

For the name of the nearest store carrying Suzy Brooks Dresses made of Lorette, write:

DEERING, MILLIKEN & CO., INC., *Woolen Division*, 1407 BROADWAY, NEW YORK 18, N. Y.

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PETITE
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A MODERN INTERPRETATION OF THE "COUNTRY DOCTOR'S" CARRY-ALL IN CLASSIC CALF... FALL'S BEST COLORS. AT LEADING STORES EVERYWHERE.

BRILL & BRILL, NEW YORK

FED. TAX SLIGHTLY HIGHER IN SOME LOCALITIES.

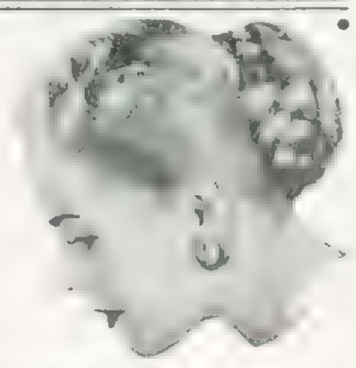
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RAYMOND
350 East 1st South, Salt Lake City
an original cape
in soft white
Russian Ermine
595.00 Tax Inc

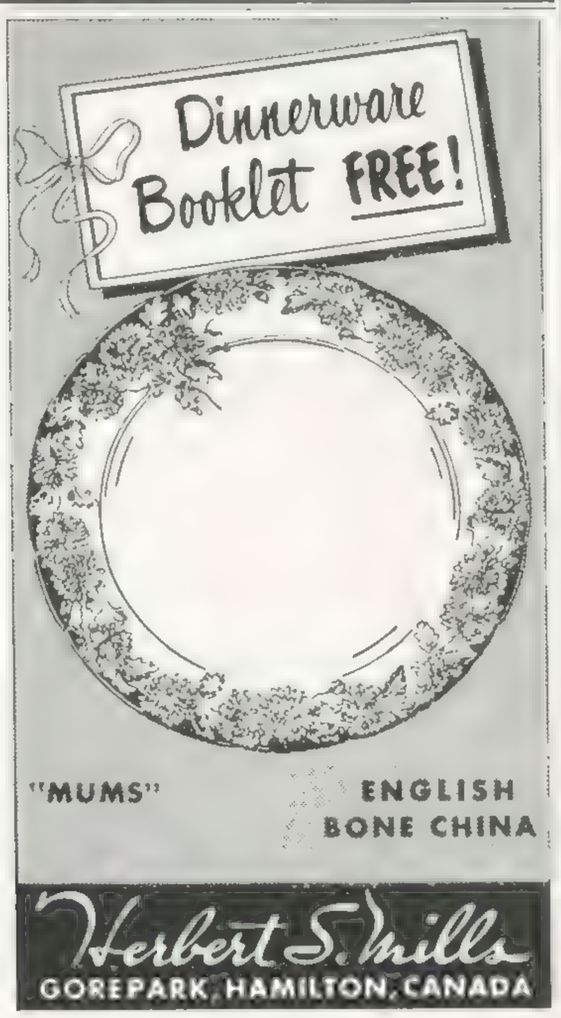




Paradise feathers . . . they're fabulously fake . . . add just the right touch of extravagance to this flattering velvet calot. A hat to turn your head . . . and his! Choose it in any color you like. Mail orders invited.
25.00
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wigs
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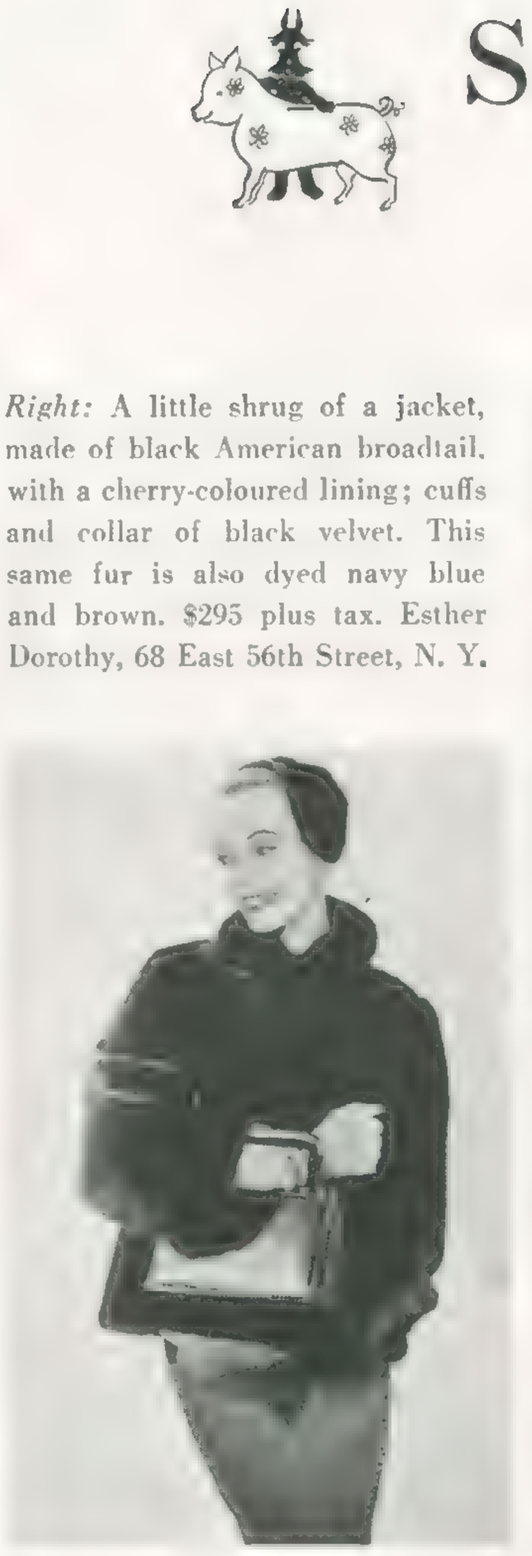


Herbert S. Mills
GOREPARK, HAMILTON, CANADA

LOOK...
© Pat
IS THIS YOUR BIG TOE SHOWING ?
(Or Does It Hit and Hurt in Closed Shoes?)
YES, because your feet slide forward! Causing heels to slip, ankle straps to gap, insteps to cut, toes to hurt in closed shoes! CORRECT these painful, unsightly conditions with JANIES, the cushioned, "Inside Platforms", that help control gravity, give heavenly comfort, add to foot beauty.
JANIES ARE EFFECTIVE IN CLOSED OR OPEN SHOES WITH HIGH HEELS, MEDIUM HEELS, FLAT HEELS OR WEDGIES! By using JANIES, you will be able to restore shoes from your closet to wearable service—this will save you ten times the cost of JANIES.
JANIES are **only $1.00**, plus 25¢ handling for one pair, or **3 PAIRS FOR $3.00**. Comes in Black, Brown, Grey, Red, White, Blue. BE SURE TO GIVE SHOE SIZE AND COLOR.
BEFORE
AFTER
BEFORE
AFTER
MONEY BACK GUARANTEE
JANIES
1865 V University Ave., New York 53

SHOP

Right: A little shrug of a jacket, made of black American broadtail, with a cherry-coloured lining; cuffs and collar of black velvet. This same fur is also dyed navy blue and brown. $295 plus tax. Esther Dorothy, 68 East 56th Street, N. Y.





Left: An autumn investment that will bring dividends on any clement winter day. This warm black jacket is made of pseudo-seal, which began life as a muskrat. $395, inc. tax. Day Brothers, 21 E. 57th St.



Right: This leopard helps you spot your change: it's a change purse easy to locate in the dark maze of a handbag and it *is* leopard. $6.95, ppd., tax inc. Morton's, Dept. C-17, 312 7th St., N.W., Washington, D.C.



Right: Glass jars made from old apothecary moulds will store kitchen staples nicely. Space-saving oval shape, 9" tall, round jar, 11". Each is $2.50 ppd. Jenifer House, Great Barrington, Mass.



Left: Diverse dividends on a small investment—paid monthly by the Around the World Shoppers Club. The dividends are charming surprises from everywhere. At left, two sneak previews: an alabaster bird from Italy and a cigarette cup and an ash tray of Copenhagenware. A year's subscription, $22; six months', $11.50. 25 Treat Pl., Newark, N. J.

HOUND

. . . new investment list



Left: Trim culottes of rayon gabardine in navy-blue, brown, grey, green, black or dark red. Order by waist size: 22 to 32, $5.95; 34 to 40, $7.95. Add 15c postage. The Sheldon Co., Dept. V, 545 Fifth Avenue.



Right: A man ought to protect *all* his investments. Here's a big stud box, of cowhide lined with green velvet. $3.50 includes postage, a monogram. From Zenith Gifts, 2674 Valentine Avenue, N. Y. 58, N. Y.

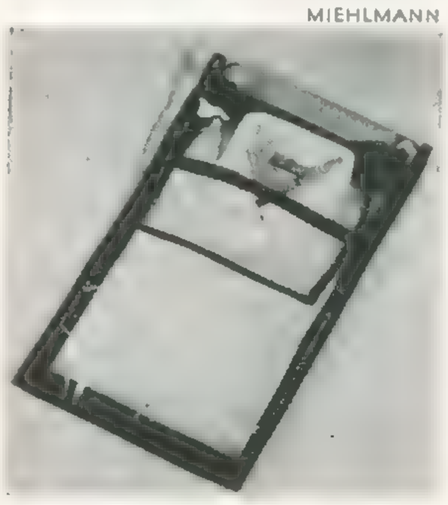
Right: The delicious comfort of terry cloth plus the good cut of a tailored robe—here in fresh pink (also comes in aquamarine). Sizes: small, medium, large. $12.95, ppd. The Tog Shop, Americus, Georgia.





Lejt: One plus one equals a luncheon dress. A handsome wool jersey blouse, $9.95. Men's-wear flannel skirt, $12.95. Both ppd. Sizes 10 to 20. In camel, brown, dark blue, and grey—both Oxford and charcoal. Yohalem, 723 Madison Ave., N. Y.

MIEHLMANN



Right: A bank for shirts—something to add to any man's suitcase or bureau drawer. This plastic shirt holder is lined in either red or white, bound with navy-blue grosgrain. It holds about six shirts. $6.50. Bronzini, 5 E. 52nd St. The handsome shirt here on display is made of Anderson broadcloth, exclusively tailored for Bronzini. $12.50.

The D·J·BROWN
House of Beauty
8 E. 56th St., N.Y.C. • PLaza 1-3250

"WHITTLE" CUT ▶
A wearable, wonderful hairstyle by the creators of "Blaze Tapering"



YOUR HAIR YOUR WAY



◀ **"BONNET" CUT**
The bon mot in the chic circles is this wise and witty new Bonnet Cut

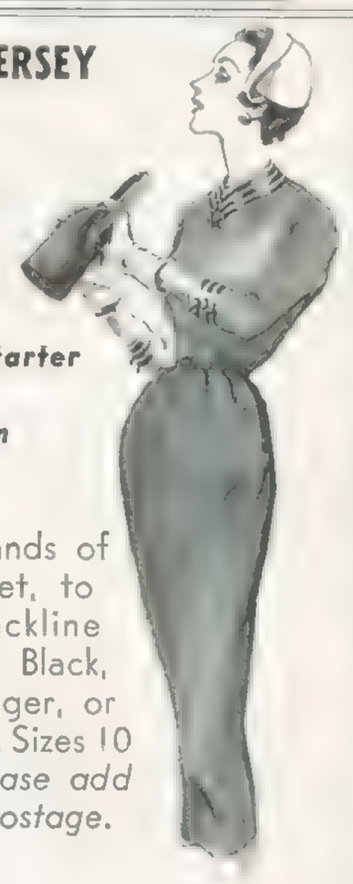
©1953 Hat by Mr. John

WOOL JERSEY WINNER

$39.95

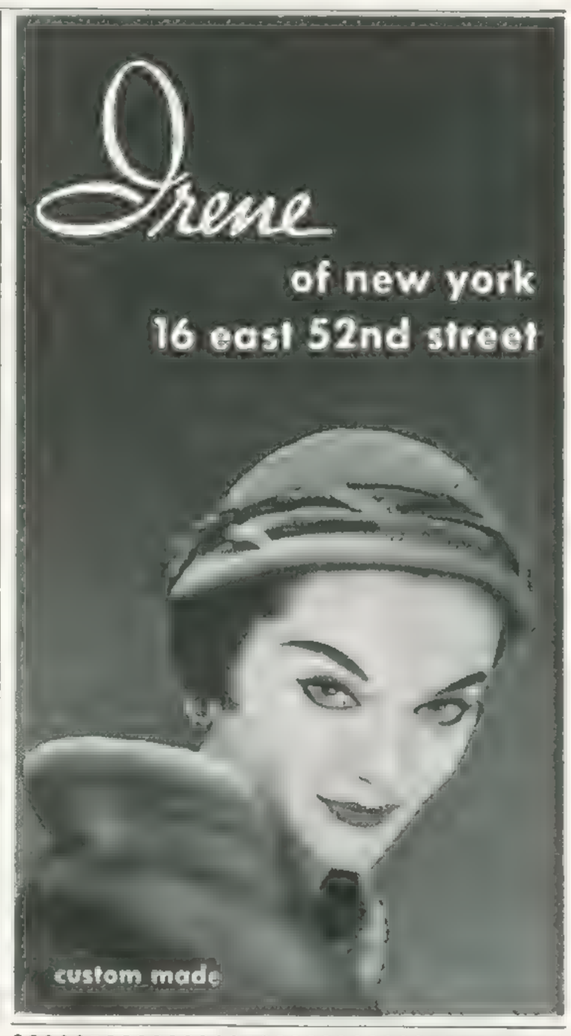
Favorite Starter in the Fall Fashion Stakes—

Triple bands of black velvet, to accent neckline and cuffs. Black, Navy, Ginger, or Stone Blue. Sizes 10 to 18. *Please add 40c for postage.*

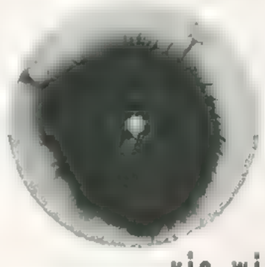


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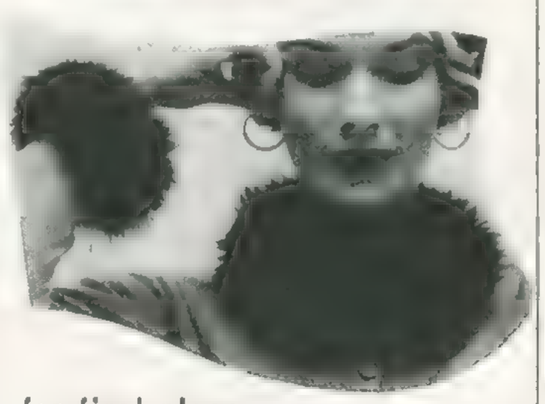


accessories of mink



mink ornament with 4 genuine cultured pearls. white flank or brown. Backed with safety pin. **$5.95**

vie with fox . . .



for first place . . .
black dyed fox collar and cuffs set **$13.95**

cat. on request. Fed. tax & P.Pd.—No C.O.D.

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The Little Crepe



That is town-wise in early Fall.

#725
Sizes 12 to 20
38 to 44
16½ to 22½

Red, Teal, Royal, Gold, Rust, Moss Green, Navy, Grey or Black in Moulin Rouge Crepe.

$24.75

Olga Frocks
POINT PLEASANT BEACH, N. J.
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Eleanor Harris ..... Hot Springs
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The Ross Valley Shop ..... Kentfield
Buffum's ..... Long Beach
The Brown House ..... Modesto
Bon Marche ..... Sacramento
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How to be fitted comfortably in

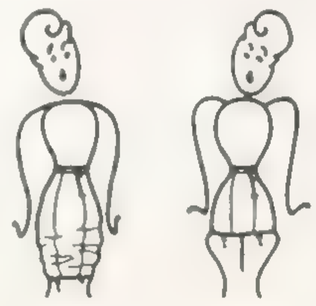
YOUR GIRDLE



26" waist
36" to 38" hip

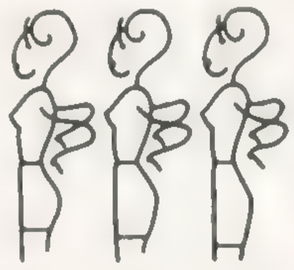
First determine your correct waist measurement. If you get a girdle that's too small, it's going to hurt and you'll bulge someplace else—and that's not good. Correct measurement insures your carefree comfort.

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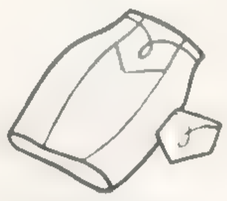
Length must be correct



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WOMAN'S FIGURE IS HER FORTUNE

by

Famous photographer of beautiful women

• A woman can't be beautiful without a good figure. She can be charming, funny, appealing, pretty—but unless her figure and carriage are good, unless she can move and stand well, she can't be a beauty.

• Fortunately, a good figure is probably easier to get than any other characteristic of attractiveness (just try and "get" a sense of humor, for instance).

I've observed that a good many of the most elegant women I've photographed, a good many of today's so-called beauties, aren't really beautiful. They just *look* beautiful, and the world accepts them as beauties.

• In every case, they have slender figures or the artful illusion thereof. Sometimes these beautiful figures are simply nature's gift; sometimes the slender, rounded body is actually the "beauty's" own creation, through diet and the way she dresses outside *and* inside.

• But, another thing I've noticed, the woman with the beautiful figure usually has a confident face—which the woman with the beautiful face and a poor figure often does not have. And, contrarily, I have photographed many women with plain faces, but with beautiful figures, and the effect can be *electric!*

• *Proof positive of Rawlings' theory: the current of excitement running through the next five pages. As he photographs the most significant new Fall fashions—in every case, slim, electrified by the figure beneath! A figure transformed by the one foundation that's all things to the beautiful woman—a corselette; all these designed by world-famous Warner's.*

See page 184 for the store in your city, carrying all corselettes shown.





• *(Left)* The *new* jersey goes formal, takes a simple and undistracting shape that calls attention to your own! By Miss America—the dot of a hat by John Frederics. *(Above)* Slightly revolutionary—the corselette that fits *everyone* just like a stocking, so *easily* you'll forget it's on! Warner's new Angel, fashioned of the sheerest long-stretch elastic, with the exclusive A'Lure bra that shapes itself to A to C cups. #3330 in white only, small, medium and large. $16.50.

WARNER'S*
*REG. U. S. PAT. OFF.
Bras • Girdles • Corselettes

THE BEAUTY OF YOUR OWN "CREATION"

• Seen here: with a gentle assist from Warner's, two figures reborn for a new generation of slim fashions! (And *both* as you'll note, belonging to the same woman who changes her figure as easily as her make-up.) *(Right)* The sculptural feel of Fall—in Ben Zuckerman's contoured sheath. Beltless so the look is all-of-a-piece, smoothed from a high bosom through a small middle, the deftly nipped-in-hip. *(Below)* The beautiful *medium* for your own creation. A Warner corselette with the unique Free-Lift feature, a semi-detached bra that lifts buoyantly, never exerts any downward pull. Smoothing everywhere with light yet firming nylon, supple power net and rayon satin elastics. #3873 in white only. $35.00.



RAWLINGS



LENDERNESS OR THE

• The news in these columns: Warner's careful editing of your current figure. *Pencilling* in a slim line, getting 'round the curves so lightly you're apt to revise your whole thinking on corselettes, see them anew—as an all-day and every-



• *(Above)* The suit-dress that asks as much as a sheath—Adele Simpson's closely-fitted tweed, the jacket—*stopped short* for new emphasis on a high bosom. *(Left)* The fortunate figure—slender yet completely flexible in Warner's all

ARTFUL ILLUSION

day way to be totally lovely. *(Below)* By Larry Aldrich—the late-day sheath that dares the extremes. (To be counted as your most important accessory—complete confidence in your figure.) *(Right)* Warner's Merry Widow corselette—*long* on loveliness to tuck in your hips, the front arched so you can move with confidence! All in all, it rearranges your curves into one slim column, allows for a soft bloom via the wired half-bra. #3322 in white nylon lace and elastics or in black with a white tracery of *orlon* thread. $37.50.

See page 184 for the store in your city, carrying all corselettes shown.



WARNER'S*

*REG. U. S. PAT. OFF.

Bras · Girdles · Corselettes

elastic corselette. The hips sleeked in by power net, the profile smoothed by rayon satin elastic panels. *Above all*—a sheer nylon bra to round out feminine flowering curves. #3864 in black, white, pink. $16.50.



ONE ELECTRIC EFFECT !



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RAWLINGS



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New York *Paris* *London*

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HORST

COVER: The key figure of a new Vogue Pattern wardrobe—a three-quarter coat in tweed, bound in black grosgrain. More about it, and all about the wardrobe system that starts with patterns, on pages 140 to 145. (For a list of shops where duplicates of the cover costume can be seen, see page 182.)

SEPTEMBER 15, 1953

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted models—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

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In eight exquisite shades to match all different skin tones.

Germaine Monteil

VOGUE'S *eye view:*

FASHION INVESTMENTS—

SOME 8% EARNERS

There's no doubt about it: Hetty Green could have been a best-dressed woman if she'd wanted to, and not simply because she was rich! She had one of the best assets a woman can bring to fashion—a keen sense of what makes a smart investment; if her field of study had been fashion instead of the *Wall Street Journal*, her closet would have paid her as many dividends as her stock certificates.

What rate of dividend does a good stock, or a good fashion, pay?

As any man in The Street will tell you, *consistent* 8% earners are a rare find—and spotted throughout this issue you'll find some fashions (they're a fairly small, exclusive group, just as 8% stocks are) that will return you a good 8% on your investment in the form of fashion confidence, flattery, and long-term wear.

Also included, many other fashions that are downright good investments from the point of view of looks and longevity, that a broker might class as 5% earners—and a 5% dividend is something no broker sneers at.

For really spectacular earnings we've included here a few fashions paying 15%. Like most stocks paying that phenomenal rate, they're short-term propositions—an evening costume, for instance, that you may wear just two or three times during the season, but that you invest in, happily, because its effects are powerful though its usefulness is limited.

This much, every fashion shown has in common (and it's one of the pleasantest reasons for investing in fashion): your dividends don't come by mail; you collect them—in person.



From here to page 111,
new investment plan:

TWEED; BLACK



1

Because one illustration is worth a thousand words:
here's one smart woman's fashion-investment plan for Winter 1953—
part of her money is going into tweed; the rest goes to black.
Very sound thinking, that. Black's stock and tweed's stock were never so sound
as they are this season; in both the American and French collections,
they figured brilliantly. Beginning with dress #1, above, our investor
is buying seven shares in all, three tweed costumes and four black,
to cover every eventuality—day, evening, town, country, travel—
short of a débutante party. (On pages 110-111, her plan for dividing,
then multiplying these seven into a total of twenty-three winter costumes.)
The amount, in $ $ $, of her investment? There's nothing here that
she's bought for a song (songs go out of style *so* quickly!) or that's
priced astronomically. Each fashion costs somewhere in the neighbourhood
of $100; each fashion is a blue-chip stock, paying consistently high dividends
in the form of fashion confidence, flattery, and expanding usefulness.
Above: All-day dress with the new moulded line, in grey bouclé tweed.
White wild silk cuffs and collar rimmed with black soutache; grosgrain bow.
About $90. By Harvey Berin; Bergdorf Goodman; Garfinckel's; Neiman-Marcus.

Opposite: The *black* turban, new shape in hats, new fashion investment—
and new place to wear your own jewel. The wool jersey hat, Hattie Carnegie;
also at Hutzler's; Frost Bros.; I. Magnin. Diamond cat teasing a pearl ball,
pearl-and-diamond earrings: Verdura. "Minute Make-up," a cake powder
containing lanolin (the first): Helena Rubinstein. The lipstick, her "Apple Red."



2

Daytime suit, full-time coat, in

TWEED

Above: The suit a smart investor could live in till the sun goes down—being tweed, being slender, it's good fashion in any city here or abroad. (Adding a fur ascot makes it doubly so.) By Andrew Adams in black-and-white Forstmann wool tweed; $100. Suit, earrings by Nettie Rosenstein, gloves by Alexette Bacmo: Lord & Taylor. Suit, also at Hudson's; Thalhimers. Tipped white capeskin cap: Irene of New York.

Opposite: Tweed coat with the new slimmer fullness, a never-ending schedule (on pages 110-111, you'll see it leading a rather gay evening life); about $75. By Corbille, in brown-and-white Forstmann tweed. Coat, and gloves by Superb: Bloomingdale's. Coat, also at Roos Brothers. Beige Angora turban: Hattie Carnegie.



3



4

Furred suit, sweatered sheath, in

BLACK

Above: In broadcloth (no designer's discovered any smarter black than broadcloth), and collared with ranch mink, a suit that pays long-term fashion dividends—starts out along about lunch time and doesn't stop till it's told. By Rafi, about $135; worn with a square-necked blouse of black wool jersey, $30. Suit, and Schiaparelli earrings: Milgrim. Suit, also at Strawbridge & Clothier; Hudson's; The Broadway.

Opposite: Late-day, little-evening look that a smart woman will put a lot of stock in—the decorated sweater over a black velvet sheath. The dress (capable of pretty big doings: see pages 110-111), in Martin velvet of Celanese acetate, with a laced satin inset at the waist, satin shoestring straps. The cardigan, in black Angora-and-rabbit's hair, bound with satin-embossed black velvet. About $135 complete. Costume by Oleg Cassini, suède-and-satin bag by Lennox: Saks Fifth. Costume, also at J. P. Allen. The "Echo" taupe stockings, by NoMend; I. Miller pumps.

RUTLEDGE





RUTLEDGE

6

Dinner coverage, double-duty coat, in

BLACK

Above: The black coat that's the best investment—the one that's as smart at one A.M. as it is at one P.M. This coat, widely collared (the best new Paris collars are as big as capes) with black satin, so that time doesn't matter the slightest to it. It's a wraparound, the cuffs and the lining also of black acetate satin; by Monarch, about $100. Russeks; Himelhoch's; Younkers. Tipped ermine beret: Irene of New York.

Opposite: The little-evening dress that top designers here and in Paris endorse so highly (another way of saying it's an international investment)—the dress that doesn't show a shoulder and barely any arm. A Hannah Troy dress, its bodice of black Heller worsted jersey, its skirt silk—black *peau de soie* by William Rose; $90. Bergdorf Goodman; Garfinckel's; Sakowitz. Setting: the New York apartment of Howard Rothberg.

7



1



2



7

Tweed-and-black multiplication table:

7 FASHIONS INCREASED TO 23

With fashion holdings of only seven shares—
three in tweed, four in black (see pages 103-109)—
here's how one smart woman makes sixteen changes with them
for a total of twenty-three costumes.
This kind of masterful switching-about and re-assembling:
every smart wardrobe's way of working
at top fashion efficiency, year after year.

1. For little evenings, city or country: costume produced
by combining the tweed suit-skirt with the
black evening sweater with a black wool jersey blouse.

2. The tweed coat over the black broadcloth suit:
handsome turn-out all afternoon in town.

3. Suit born of the marriage of two smart suits:
the jacket of the black broadcloth suit,
and the skirt of the tweed.

4. For the evening that's almost but not quite a ball:
the black velvet sheath minus its sweater
and plus the best and brightest that your jewel box holds.

5. The tweed dress wearing the tweed coat:
in the city any day—any city in the whole wide world.

6. Cocktails? Dinner, later? Then, a play?
Furred black broadcloth suit-jacket; black velvet sheath.

7. Casual little-evening look, composed like this:
add a black jersey blouse to the black broadcloth
suit-skirt; then add the black sweater.

8. Still another town suit: the tweed suit-jacket
combined with the black broadcloth suit-skirt
(all the smarter, this, for a fur fill-in at the neck).

9. The black little-evening dress
jacketed by the black evening sweater:
smart costume to pack for week ends away.

10. Very-important-day look: the tweed suit-skirt,
the black sweater (tucked in), the black coat.

11. The tweed coat over the black velvet sheath:
very dashing way to go to the theatre
(just don't forget the sandals, the sparkle).

12. The black satin-collared coat, covering the black
little-evening dress: perfect dinner look.

13. The tweed coat, covering the
black little-evening dress: very new dinner-look
(this takes a certain carrying-off).

14. All day in town, ending at a matinée:
tweed suit-skirt, black suit-jacket, black coat.

15. For the kind of evening that
could lead to the Brussels or a bistro:
the black coat, and the black sweater tucked into
the skirt of the black broadcloth suit.

16. The black broadcloth suit
worn with the black satin-collared coat:
costume for the kind of day you dress for.



3



4



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11



12



13



14



15; 16





MORE COVER, MORE COLOUR:

new dinner look

This is the new preference: the covered shoulder—often covered right to the elbow, often covered in colour, warm or subtle. These two pages belong in any woman's investment portfolio—they give good returns (and accept beautifully). *Left:* Beautifully under-cut dinner dress, all shape and colour (and was anything more ever needed?), with its own year-round coverage: a deep rose-red wool coat with a dewfall of paillettes. The dress of rose-red silk barathea (an Onondaga silk). The glittering: big, blazing rhinestones, circling gilt. Everything: by Nettie Rosenstein. From Bonwit Teller; The Dayton Co.; Frost Bros.; I. Magnin. *Right:* One of the newest colours to be covered up in: blue-violet grey, here, snug to the hips, the skirt a gentle folding. A Sophie Original of Italian *peau de soie*. The stole, of Emba Royal Pastel mink. Bright satin bag by Koret. New evening jewellery, gilt twigs with free-hanging fake pearls, by Mosell. All, Saks Fifth. Dress. also at Lockharts: Neiman-Marcus. Conclusion: covered shoulders—uncovered foot. Violet-grey dress—a vivid lipstick. This one, "Roulette Red" by Harriet Hubbard Ayer.

HORST



WHAT A WOMAN SHOULD KNOW ABOUT INVESTING IN THE STOCK MARKET

BY LOUIS ENGEL

EDITOR'S NOTE: *This sometimes surprising advice comes from the author of* How to Buy Stocks, *a book of facts as sprightly as a chase story. Mr. Engel, who was for ten years the managing editor of* Business Week, *is now with the brokerage firm, Merrill Lynch, Pierce, Fenner & Beane.*

There isn't anything essential to successful investing that an intelligent woman couldn't understand if she applied herself to the subject.

The questions and answers below should serve to show just how simple and fundamental are some of the basic concepts of investing. For instance:

WHAT IS MEANT BY INVESTING?

To invest means to employ your extra money the money you save—in such a way that it will earn more money for you.

You can put it in a savings bank or buy Government savings bonds with it—and that's what you should do with part of your extra money; you'll get a return of 2% or 3% a year on money you invest that way.

You can invest it in insurance. Most people buy life insurance, as they rightly should, for protection. And if you live long enough, insurance also classifies as investment.

Or you can buy the stocks and bonds issued by American corporations; if wisely bought, these securities should give a better return than you can get from any other type of investment.

For instance: Since September, 1939, when World War II broke out, the cost of living has increased about 90%. In the same period the average price of stocks on the New York Stock Exchange has also increased about 90%. (Note that the *average* has increased about 90%. Some prices have advanced more than that—and some have declined.)

If you had put $10,000 into the bank in September, 1939, or bought $10,000 worth of retirement insurance due now, you'd have just $10,000, apart from the annual payments you might have collected. But if you had put $10,000 into conservative classic stocks, chances are you'd have about $19,000 now, plus the dividends the stocks had earned.

Depending on your choice of stocks, you might have a great deal more, or you might have a great deal less. For prices of all stocks change constantly—sometimes up, sometimes down. The price of a stock at any given moment depends on how much some buyer is willing to pay for it and how cheaply some owner is willing to sell it. These judgments are affected partly by general business conditions but principally by how well the individual company is doing—how much money it seems likely to earn or how much it may lose.

Stock prices are determined solely by supply and demand. On a stock exchange, these prices are arrived at by an active auction system. They aren't pegged by anybody; the Securities and Exchange Commission sees to that.

WHAT ARE STOCKS AND BONDS?

If you own stock in a company, you own a part of that company. If the company makes money, you can expect to get a dividend, a share of its earnings. If it makes a lot of money, you may get an extra dividend. If it loses money in a particular year, you will probably not get any dividend, unless the company decides to pay one out of its reserves.

In the past ten years, about 90% of the thousand or more stocks that are bought and sold on the New York Stock Exchange—stocks of companies like A.T. & T., General Electric, General Motors—have paid dividends, and most years those dividends have *averaged* around 6% of prices then current.

If you buy a bond issued by some company, you simply lend your money to that company just as you lend it to the federal government when you buy a savings bond. The company agrees to pay you back at a specified time and to pay you interest—maybe 3% or 4% a year—in the meantime. Bonds are usually issued in $1,000 units and are bought in large quantities by insurance companies, trusts, and institutional investors.

WHY ARE STOCKS GOOD INVESTMENTS?

It's obvious that you can get a better annual return on your money from stocks than from most other forms of investment, because your money is working for you.

But that's not the most important reason for buying them. The big reason is that over any period of years money invested in stocks is likely to increase, because the average of stock prices has moved generally up, as the prices of all other goods have, virtually since this country began.

HOW MUCH DO STOCKS COST?

They range from pennies up to hundreds of dollars a share. You can buy anything from one share on up.

Any brokerage firm which is a member of the New York Stock Exchange will execute your order at standard commission rates. The commission varies with the number of shares you buy, but on a typical purchase of 15 or 20 shares of a $30 to $35 stock, the total purchase costs will be about 2% or 3%. This includes *(Continued on page 174)*

WHAT A WOMAN SHOULD KNOW ABOUT INVESTING IN FASHION

There are many women who admire fashion intensely, but who do not practise it—who don't think that being fashionable is for them. "Too expensive," is the reason most often given, but often it turns out that such a woman has as much money as is needed to dress smartly; the way fashion operates in America, good fashion is available at as many price levels as bad fashion is. "Too expensive" is not a valid excuse.

The truth of the matter is that some women simply do not accept the fact that they must spend money to be well-dressed, just as they must spend money to be well-read, or well-versed in music or art—after all, clothes are part of a country's culture, too. They tend to think of clothes-money as what's left over after all other bills have been duly paid, and the clothes-closet as the place where economy begins. (It is said of the Spanish woman, on the other hand, that she will let her cook go before she will give up her dressmaker.) Some women tend to confuse scrimping on fashion with investing in fashion—which is rather like trying to make money in the market while scrimping on purchases of stock. And, in many cases, if these women would tot up the amounts they are spending sporadically on their "clothes finds" and "bargains," they will find that fashion would, in the long run, cost them less money than their so-called economies on clothes. As for the intangible returns that fashion pays—the flattery, the good feeling that comes with the knowledge that you're looking your smartest and best—there's no reckoning their value in terms of dollars and cents. They're not priceable.

Then, to other women, money spent on fashion is a guilty matter. They seem to regard the possession of a handsome wardrobe as a sign of frivolity. Why should an intelligent woman accept as a matter of course the price she pays for music, pictures, books, the theatre, and all the adjuncts of pleasurable living—and yet suffer pangs of conscience over clothes-expenses that hardly equal the cost of a decent FM radio? Why, in many circles, is a well-developed mind indispensable, and a dull exterior presented without so much as a blush?

No one denies that the woman absolutely obsessed by fashion is ridiculous. But the woman who considers fashion expendable is playing with real fire. She is flying in the face of the sociological facts. Everything in our past history has led us to consider an interest in fashion as an essential part of the feminine nature—we laugh about it, sometimes (cartoonists would be lost without the subject); scorn it, sometimes; but it's there, and a battalion of psychiatrists couldn't root it out. In fact, analysts class a woman's *lack* of interest in her looks as a neurosis—a refusal to face up to life as it exists.

Fashion is a morale factor. That, too, is a fact—a psychological fact. Even people who have no interest in fashion *per se*, deplore the humdrum atmosphere that is too often around us: the theatre, grey with women who look as if they'd thrown on their clothes and make-up and scrambled off to the play; the dinner, its expected gaiety flattened by the presence of too many sober dresses, looking as if they were chosen for a call on a very strait-laced maiden aunt. All of us—men and women alike—have felt the lift of heart that comes with the entrance on the scene of an attractive woman. The freshness and prettiness of her clothes, the dash—the assurance—that being in fashion gives her, bring a definite excitement into the room. There is a certain gallantry about her, too; a certain compliment to those present is implied by the fact that she has taken the trouble to look well for the occasion. One hears of petitions from our soldiers asking film stars *please* not to wear khakis on visits to our outposts abroad; and as we write, a UP dispatch cites *Pravda* as urging the Russian woman to smarten up her wardrobe—it appears that the sabot and the babushka have proved demoralizing. More demoralizing, we might add, to the women who wear them than to the men who must look at them. "Woman learns how to hate in proportion as she forgets how to charm," Nietzsche observed—and when pretty clothes go out of her life, a lot of the charm goes out of a woman's looks.

How should fashion money be invested? In this issue, we've likened fashion-investing to investing in the stock market. A good fashion will pay as good a dividend as a blue-chip stock will, not in the form of dollars and cents, but in fashion confidence, flattery, usefulness. Some women will ask here if it would not be better to invest in what are described as the nice, timeless clothes: the presentable little black dresses, the classic suits, the neat, plain blouses, the plain coats, the "all-purpose" pumps. No. Clothes like those are merely a means of "getting by"—just as dull fare will keep your dinner guests from starvation, although they will get up from the table without very much praise for your hospitality. Fashion is not dressing to "get by." It is dressing to sparkle by; to go by so as to leave behind a pleasant impression of beauty perceived, of personality sensed—and liked. In fact, if you yourself fall in love with a fashion, that's a good clue it's a good fashion-investment for you to make.

There is no quick way to learn how to be a fashion-investor. You must follow the fashion news, study it, learn how to adapt it to your own special needs and preferences. We have given you in this issue no hard-and-fast list of fashion investments. Every issue of Vogue contains good fashion—and every *good* fashion can be an investment.

HORST



MISS JACQUELINE LEE BOUVIER MARRIES SENATOR JOHN F. KENNEDY

Miss Jacqueline Lee Bouvier, daughter of Mrs. Hugh D. Auchincloss and Mr. John V. Bouvier III, and a young woman of almost extravagant beauty, chose the twelfth of September for her marriage to the Honourable John F. Kennedy, Senator from Massachusetts, son of the former Ambassador to the Court of St. James's and Mrs. Joseph P. Kennedy. For the Newport wedding, the matron of honour, her sister, Mrs. Michael Canfield, and nine bridesmaids wore pink dresses, with pink or strawberry sashes.

Notes from a young pioneer

BY MOLLY FLAGG MAGEE

who lives in "a bare, beautiful, ferocious" stretch of this country where she may not see another woman for five months, where keeping up with the world and herself calls for "imagination, courage, and perseverance."

There was a woman on the Persian Gulf who wept when she saw me, but that was because—she said—she had not seen another white woman in years. Last winter I never saw a woman of any kind or colour from Christmas to mid-May. When I did, unlike the lady from Iran, I shed no tears. I knew the angle at which hats were being worn, the latest plays, the latest location of waistlines, the newest books. I was prepared.

We live on a ranch in Nevada, thirty miles from the highway and hundreds of miles from the nearest city. I have not been inside a beauty salon, I have not bought a dress except by mail, since I can remember. We are isolated. When I came to live here over ten years ago I was taken by panic. I imagined myself going to seed faster than an uncut lawn.

Most of my life had been lived within easy reach of the great cities—New York, London, Paris, Rome. And here I suddenly was, remote from cities large or small, surrounded by nothing but endless vistas of empty valleys and uninhabited mountain ranges. I saw myself reduced to the mental level of a jack rabbit, my skin tanned to saddle leather. And I heard and shuddered at stories of women on lonely ranches who went mad. But I found so much to interest me that the threat of insanity or even boredom was staved off indefinitely.

The house was a challenge. A white, two-story building built eighty years before, it dominated the valley. Its red roof could be seen for miles. High-ceilinged rooms, deep porches, gingerbread trim—it was a triumph of urban Victorian architecture set in the wilderness, incongruous as a chandelier in a pup tent. It was desolate as only a neglected house can be; closed doors led to abandoned rooms, and spiders wove their webs around and through lace curtains rotting on their rods.

I fell in love with the big, desolate, impractical place. Room by room I brought it back to life. I oiled and waxed and tenderly restored. And the house responded to my care with an incredible vigour, like the last, fabulous blooming of some decrepit tree. Although this house finally burned to the ground (in circumstances that will be described) and we now live in another, we shall always remember it with intense affection.

It was not only the house that captivated me; the bare, beautiful, ferocious country was an endless fascination. Heart in mouth, I rode across the face of ten-thousand-foot-high mountains and lost myself in dark canyons where wild flowers such as I had never seen fringed glacial springs and twined the bases of rocks. Hummingbirds hovered above clumps of golden-throated columbine and pale forget-me-nots. Wrens peeked from the hollow branches of shimmering quaking aspens. The footprint of a mountain lion, the yackering laugh of a coyote, the chill whisper of a rattlesnake, the majesty of a giant buck, his antlers spread against the sky; strange and familiar, beautiful and terrifying, each day brought something new.

And there was Nevada itself to discover. A state that was first explored by white men as recently as 1826 has the advantages of pocket-edition history; the books about it will fit on a small shelf.

House, hills, and history kept me busy. But what about my appearance? What about the appearance of any woman who lives the kind of life I lead? All over the world there are women cut off from other women. Like me they know the fear of what solitude will do to them. It takes more than a purely physical effort for these isolated women to curl their hair; it takes imagination, courage, and perseverance.

Why struggle over the way you look if nobody ever looks at you? Why? Because a time may come when a photographer will drop from a mountaintop or a childhood friend will drive into the yard. Visitors to our ranch never warn that they are coming; they just arrive. The day that I was in the creek helping put in a dam, I looked up to find the Bishop of Nevada balanced above me on the muddy bank.

Some women, when they reach the wilds, decide to "rest" their faces. You can not rest your face any more than you can rest a bottle of milk. The milk sours; so will your face. A delightful and very attractive woman I know simply ties up her hair in a bandana until she can get back to her hairdresser. That is fine if you're sure of being able to get back to him. But you can not live your life in a bandana.

Routine helps. With a routine you do auto- *(Continued on page 173)*

THE SERVICE IN THE CHURCH OF THE MADELEINE

JAY TE WINBURN



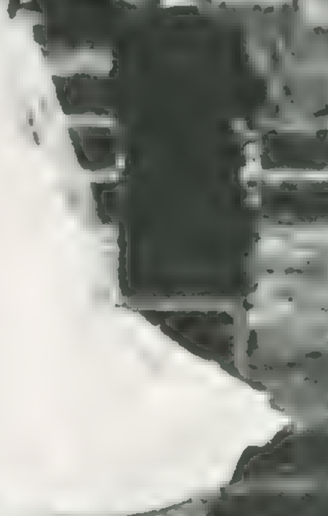
AMBASSADOR DILLON AND MME. HENRI BONNET,
WIFE OF THE FRENCH AMBASSADOR
TO THE UNITED STATES.



MRS. PARMELY W. HERRICK

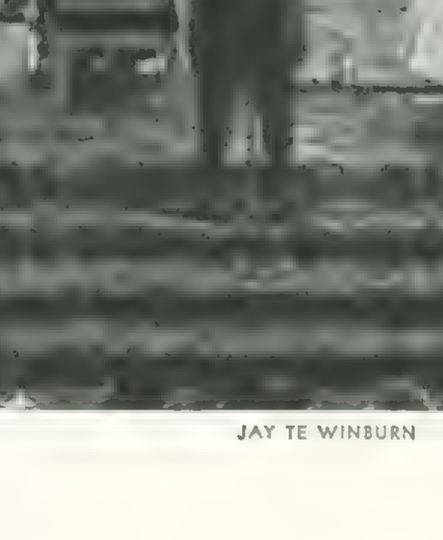
INDIAN AMBASSADOR TO FRANCE,
SARDAR HARDIT SINGH MALIK,
WITH HIS WIFE AND DAUGHTER.





PREMIER JOSEPH LANIEL

MME. PIERRE DAVID-WEILL





THE MOSELEY-DILLON WEDDING IN PARIS

In the splendid pillared Church of the Madeleine, Miss Joan Douglas Dillon, daughter of the United States Ambassador to France and Mrs. C. Douglas Dillon, was married to Mr. James Brady Moseley. This wedding, with a mass celebrated by Father Couturier, the distinguished Dominican (known for his part in bringing modern art into church design), had a ring of close, family pleasure. The bride and the groom, who is the son of Mr. and Mrs. Frederick S. Moseley, grew up near each other in Far Hills, New Jersey, have known each other an important percentage of their young lives. The attendants, including the bride's sister and the groom's sister, were almost all long-time friends of one another. Mrs. Moseley chose for her wedding a white organdie dress, striped with lace, while the maid of honour, Miss Phyllis Dillon, and bridesmaids wore blue silk, flowering over crinolines. The reception after the wedding was held at the American Embassy. After a holiday on the Riviera, Mr. and Mrs. Moseley plan to live in Cambridge, Massachusetts, where Mr. Moseley is finishing his studies at Harvard University.

THE BRIDE AND GROOM LEAVE THE CEREMONY, USHERED BY A SWISS GUARD.





UNITED STATES AMBASSADOR TO THE COURT OF ST. JAMES'S AND MRS. WINTHROP ALDRICH.

MRS. FREDERICK S. MOSELEY AND MRS. C. DOUGLAS DILLON.





SECOND THOUGHTS ON THE PARIS COLLECTIONS

PARIS BEAUTIES:

The grey wool "figure" coat at Grès; over a grey draped silk jersey dress.

The Marc Bohan loose tweed coat, lined in red fox.

The three-quarter brown tweed coat, fox-lined, at Dessès.

The mink-lined cloth coats; the Nattier blue satin evening dress with a tiny cape, at Dior.

Fath's wide satin ribbon belts which he showed, identically, on both tweed and lace dresses.

The Madeleine de Rauch grey broadtail coat: silver fox at the throat.

The wonderful Schiaparelli wrap-around broadcloth evening dresses, cut like very distinguished aprons.

The Griffe Directoire evening chiffons ... a fashion he began, continues.

The Heim fur blouses, his glittered tweeds, for theatre or young evenings.

The delicious, pale-coloured taffeta blouses at Patou.

Balenciaga's black, cut-velvet evening dress, enormous skirt, sleeves, high-ish neck. Merely perfection.

The Balmain long, narrow, black wool and velvet dinner costume, that cried for Helleu to draw it.

The long-haired fur stoles at Patou.

The exciting, strange red of the taffeta top and stole, worn with a white satin full skirt, at Balenciaga.

The wonderful little headdresses at Givenchy; his pasted-on suits; his late-day black coats.

The thick-as-cream wool evening coats at Lanvin-Castillo; the day coat, black, fisher-fur edged.

THE SHAPE OF ELEGANCE

Dior's black satin, handsome, unadorned, with the new back-blown fullness. The skirt, banded with white ribbon. The graceful handful, the newly-short stole. Here: Wanamaker's, Phila.; I. Magnin. Photographed in the hall, decorated by Georges Geffroy, of Dior's town house.

Beginning on a Sunday night, six weeks ago, at Madeleine de Rauch, and ending the following Friday, with Givenchy's collection (his fourth), the fifteen or so houses of the *haute couture* presented to buyers and press from most of the countries outside the Iron Curtain, a total of (at the barest minimum) about 2,500 models. Of these models, only a fraction will be bought in France or sold to America or the other importing countries—Egypt, Germany, Spain, England, Switzerland, Sweden, Italy, and the South American ladies who buy extensively in Paris.

What has it come to mean, this twice-yearly gamble made by the great houses—a hundred or more models in each house of which less than half may be duplicated for export or for sale in France?

What it means, first, to the sympathetic watcher, is a display of incredible courage and the welling fount of designing talent. For even those collections less interesting as fashion news are rich in ideas, in invention, in fresh detail and excitement of colour. And there is, especially, a loving care in the making, a use of beautiful imaginative materials, that fill one with respect for these people who have such respect for their métier.

This year, Dior, Balenciaga, Fath, and Grès were most discussed.

Dior's collection seemed at first glance to be designed as a shocker in superb taste. On re-seeing it, the impression of rich invention and great taste remained, but only a few of the models seemed shocking. These were the little group of too narrow, too short dresses. But the subtle, seductive body line which one almost did not see at first, because of the short skirt surprise, was there, influencing the whole collection. Except for the length, these clothes are not as instantly new looking as Dior's famous first collection in 1947. But in shape as well as in length, they mark the beginning of a new phase in fashion.

Balenciaga, the classicist, who has dared to remain almost unchanged for four seasons, had a beautiful collection in the really grand tradition of his house. He has perfected his semi-fitted line to a point that leads one to believe that he must soon change his silhouette as this one is now a highly polished work. The Balenciaga suits are still only lightly fitted, but much less bulky and over-big—a much more subtle design. His coats were all straight, including two finger-tip coats, one of white, one of butter-colour wool. The big evening here was sensational, the colours so subtle, the fabrics so beautiful, the lines so simple that it was a relaxing, almost sensuous pleasure to sit and watch such effortless splendour.

Fath's collection was the best he has yet done. Everything in great taste, quietly beautiful and yet not without invention and a certain daring. His series of black and brown tweed suits, melon-sleeved, with black astrakhan edges; his series of pillbox turbans of chiffon or fur; his series of chiffon evening dresses with coloured ribbon sashes; and his series of unadorned satin "great lady" evening dresses were all clear statements of fashion. This was a collection designed by a young man now very sure of himself. He has a right to be.

Grès, who designs, as always, as if for a limited and private clientele, made her most beautiful collection in years. Her new "figure" coat, nipped at the waist, was worn over new versions of the famous Grès draped silk jersey dress. The evening dresses—no two even remotely related—were triumphs of intricate cut, presenting the elegant face of apparent simplicity. That this highly individual, subtle and understated collection was one of the best liked in Paris means, happily, a renewed appreciation of what Parisians like to call "real couture."



PARIS EVENINGS: WHITE, JEWELLED

PATOU'S PEARLED WHITE

Ankle-length, oyster white satin ball dress—a Goya-esque spread to the skirt—almost solid with pearl embroidery. The skirt and the bosom are curved with white horsehair lace. Here at Wanamaker's, Phila.



RAWLINGS

BALENCIAGA'S WHITE JEWEL

Simply—magnificent. White faille: a shape and two bowknots; the jacket scrolled with heavy rhinestone embroidery. Here: Bergdorf Goodman; Nan Duskin: I. Magnin. The diamond jewels from Boucheron.

PARIS:
THE LITTLE HAT,
THE LITTLE DRESS



GRES: BOWKNOT DRESS

Above: Grès's pecan wool jersey—soft and full above and below the deep moulded waistline —a rose bow. Henri Bendel: Gimbels. Phila.



DIOR: TILT TURBAN

Right: White satin turban, a sideways tilt outlined with black grosgrain. To order: at Henri Bendel; Frederick & Nelson; I. Magnin.





PAULETTE'S
PIXIE CAP

Left: Worn well back on the head—a royal-blue felt comma. To order at Henri Bendel; I. Magnin. Worn with Grès's clown collar.

BALENCIAGA:
WHITE SATIN SLEEVES

Above: The bowknot satin sleeves Balenciaga loves, these on a two-piece black wool dress. Dress and hat, here: at Hattie Carnegie.

RAWLINGS



BALENCIAGA'S
POWDER PUFF

Above: Enchanting late-day tambourine: white tulle with a puff of swansdown (new Balenciaga enthusiasm). To order: Bergdorf Goodman.



BALENCIAGA:
BROW BOW

Right: Probably his most popular hat: mustard yellow beaver felt, a bowed cleft at the brow to show the hair line. To order: Saks Fifth.



DIOR:
BOWKNOT DRESS

Above: The short black dress at its newest: of silk-and-wool, buttoned, beltless at the back; the front a bowed cummerbund. Here: Bergdorf Goodman; Marshall Field; Frederick & Nelson; I. Magnin; Morgan's of Canada.

PARIS BY DAY:
NEW CURVES,
PRINTED FLEECE





BALENCIAGA'S
ARCH-TYPE SUIT, *above:*

His newest curve is the total curve: curved shoulders, arched collar, the jacket curved up at the front. Of grey *moucheté* tweed. Here: Henri Bendel. Caramel felt saucer hat, at I. Magnin.

BALENCIAGA'S
SHOULDERED CAPE, *left:*

Mark this coat. It's more than a straw in the wind. Mark the width and curve of the pocketed cape; the short-of-the-wrist sleeve; the strong straight lines; the black and white checked wool. Here: Russeks. Coat. and caramel felt tambourine: Marshall Field; Frederick & Nelson; I. Magnin.

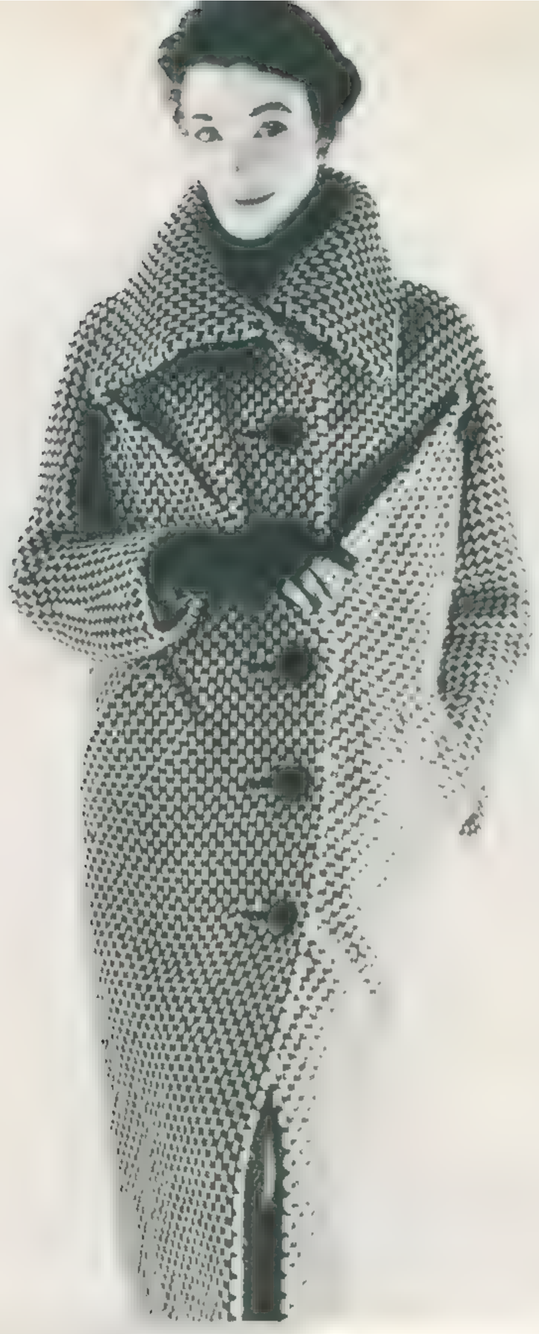
FATH'S FUR-PRINTED
FLEECE COAT, *opposite:*

Pets of the Fath collection: fur-printed fleece coats, in giraffe, leopard, and—as shown—zebra; straight coat in two tones of grey, with shirt cuffs and enormous pockets. Here: Nan Duskin. Side-draped fur felt skull cap; Bergdorf Goodman.

RAWLINGS







Nice coincidence: this year being tweed's year, and this year's British tweeds. The London collections add some brand-new experiences to the tweed world. For instance: graduated tweeds, to be worn together—one has magnified flecks; the other, junior-size flecks. "Darning" tweeds—stitches interlocked to look like a masterpiece of darning. Barleycorn tweeds—same idea as oatmeal, but darker (and of a fluffy enough consistency to stick to the ribs). 1. Jacketed dress; the collar, news in fur—wide-set black sealskin. Fabric, dark green and black silk-and-wool. By Hardy Amies. 2. Worn in town with an emerald velvet hat, Hardy Amies' narrow greatcoat (big-collar news) in black and white double-woven tweed.

LONDON: COLLECTIONS NEWS



3. Two tweeds going on here: graduated tweeds. For the finger-tip-length topcoat, a sage-green tweed with good-sized flecks and nubs; for the suit beneath, the same tweed, minimized. By Mattli.
4. "Darning" tweed—a fascinating new tweed in black and white with a total look of grey. The suit, by Michael at Lachasse, is international fashion, city fashion anywhere. Closely fitted. High-placed slanting pockets. Black buttons, each the size of a half crown. Slender skirt. Under the jacket, a black jersey blouse.
5. One of the smartest tweed costumes in the London collections is a *costume*. Beige and brown barleycorn tweed dress, its three-quarter coat lined and collared and cuffed with nutria. By Mattli.



4 NORMAN PARKINSON

5





Lord and Lady Rosse

In a green and leafy demesne, with magnificent old beech-trees, and a lake into which flow two pretty rivers, stands Birr Castle, seat of the Earls of Rosse. (Birr—in Irish, *Biorra*—means "Place of the Springs.") Until the eighteenth century, Birr was a battlemented, much-besieged fortress; then the fortifications were removed and the façade of the castle redesigned by the second Earl of Rosse, a Parliamentary leader who was also, like many gentlemen of his time, a first-rate amateur architect. In the nineteenth century, Birr became a famous centre of scientific research, under the third Earl of Rosse. A brilliant amateur astronomer, he built on the Castle grounds a giant telescope, the largest in the world on its completion in 1845, with which many important astronomical discoveries were made—among them the composition of certain nebulae and the structure of the Milky Way—even though, as the Castle guidebook remarks, "the climate of central Ireland is far from ideal for the study of the stars."

The sixth and present Earl of Rosse inherits both the family architectural and scientific interests. Active in the National Trust, which works to preserve historic buildings in England and Ireland, he is Chairman of the Georgian Group; a Fellow of the Royal Astronomical Society; and, since 1949, Vice-Chancellor of Dublin University. Lady Rosse, a sister of the talented English stage designer, Oliver Messel, has her brother's decorating flair, and has made some charming alterations in the interior of the Castle. The white-and-gold furniture in her bedroom (*see following page*), made by Italian workmen for the bridal chamber of the third Countess, had been banished to a garret for seventy years until the present Countess reinstated it, and made, herself, enchanting floral needlework chair-covers to accent its Victorian-Gothic charm. This room, like all the other rooms in the Castle, is always full of flowers; both Lord and Lady Rosse, ardent and expert gardeners, have done much to improve the famous Birr Castle gardens, where the two-century-old box hedges are the tallest in the British Isles, or, probably, the world.



In the park of Birr Castle, the small and early suspension bridge, built before 1820.



NORMAN PARKINSON

BIRR CASTLE IN IRELAND

The moated castle of the Earl and Countess of Rosse,
at the confluence of two lovely Irish rivers,
is famous for its gardens, Gothic rooms, and giant telescope.

The airy, vaulted "Gothic" room, added about 1810,
has French Chippendale furniture; green-and-gold
flock wallpaper and hangings, unchanged since 1870.

BIRR CASTLE *continued*

In Lady Rosse's bedroom: floral needlework,
done by herself; white-and-gold Gothic furniture
made for an earlier Countess:
a towel-horse turned into a jardiniere.



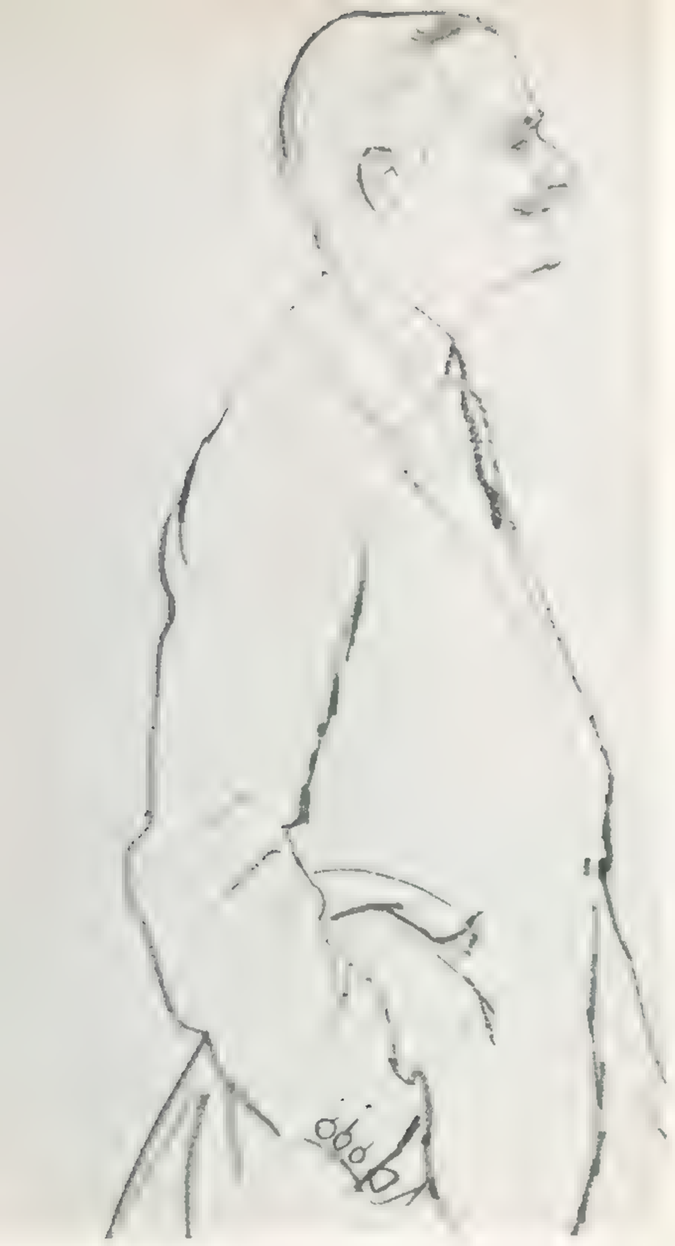
NORMAN PARKINSON



Birr Castle, with its broad sweep of
driveway curving past the lake.



In the Birr Castle gardens,
traces of the ancient
fortifications.



LIEUTENANT COLONEL THE HONOURABLE RANDAL AND MRS. PLUNKETT
"Plunketts have been deeply interested in Irish arts and activities for about 800 years."





The castle stairway:
the mannequins came down here.

COMING-OUT PARTY FOR THE IRISH COUTURE

Lieutenant Colonel the Honourable Randal and Mrs. Plunkett gave the party at Dunsany Castle (a nice substantial pile that was practically new in the twelfth century) to present a young, new Irish couturier. Being Ireland, the countryside rallied to a party, and the press accepted with pleasure the kind invitation to verify a rumour that had been getting around, i.e.: that there really *was* an Irish couture. There is. As yet, it's pretty well a one-man show, and the man happens to be a woman: Sybil Connolly, young, pretty as they come, with an unaffected modesty, an eye for line, and the burning intention of getting the best out of Irish craftsmen (disallowing anything artsy-craftsy or bog-oakish), and of salvaging certain threatened skills, like lace, embroidery, crochet, and homespun, from death-through-dowdiness. The result, as shown one summer evening at Dunsany Castle, was as pretty as anything this side of Ultima Thule. By and large, the line was close by day, wide-skirted or fluidly full by night; usually serene, sometimes almost ecclesiastical, often amusing. But the materials—beautiful and unfamiliar— were the core. Iridescent Donegal tweed as thin as crêpe but firm enough to tailor with vigour. Slightly heavier tweeds (that we *used* to call lightweight tweeds), soft enough to gather or fold. Bainin (pronounced Bawneen), that white homespun from the

WHITE LEATHER JACKET, HAREM-BLOUSED,
OVER THIN CHARCOAL TWEED.
HERE: FILENE'S; RICH'S.





TUCKED WHITE IRISH LINEN AND PARMA-VIOLET SATIN.
HERE: GIMBELS, PHILA.; FILENE'S; RICH'S; I. MAGNIN.



Dancing in the Victorian library
after the collections.



PETTICOAT-RED FLANNEL CLOAK, THE HIT OF THE SHOW.
HERE: GIMBELS, PHILA.; FILENE'S; RICH'S; NEIMAN-MARCUS.

Aran Islands, made into sports jackets, and, in featherweight form, into dresses. Handkerchief linen, unbelievably fine. Sheer Irish linen cambric, beautifully embroidered in Ballybofey. Pale-pink Carrickmacross lace (the nuns were startled—but game), and petticoat-red flannel, cloaking with beauty and diffidence a white satin ball dress. Leather, worked softly as cloth (as in the harem-bloused jacket opposite). With almost everything: knitted caps from the Aran Islands. The general impression was of beautiful, unexpected materials, worked to their own advantage, and a becoming, spontaneous line that was never trying or eccentric. While the Irish couture is practically new-born, Dunsany Castle isn't, and like most castles that have been lived in consistently —it's been added to. The result: a fascinating architectural smörgåsbord of mediaeval foundations, Adam salons, enormous helpings of Victorian Gothic, and a trophy room with big-game heads sandwiched between Aubrey Beardsleys. Plunketts (the family name of the Dunsanys) have been deeply interested in Irish arts and activities for about eight hundred years— time enough, one might safely say, to establish it as a family characteristic—so it wasn't really surprising that it was again a Plunkett (this one the son and heir of the poet-novelist, Lord Dunsany) who lent his castle and gave the party to celebrate and encourage a new art form in Ireland. Namely—a couture.



The Adam room
where the collection was shown.

AT THE ITALIAN COLLECTIONS: THE COAT STARRED

It's not really surprising. Italians have always had a genius-y way with coats. (Some of the best American designers are Italians, known or unknown.) Anyway, the coats ran away with the show. They were important, inventive, and influential. The best of them were marked with back interest placed high or low, fine Italian tailoring, and unusual materials. Our sampling from the collections, on these pages. Other high lights from the collections: Emilio Pucci's brilliant Medici-print (mediaeval football players and the like) silk blouses. Simonetta's pleated cotton bloomer suits. Bertoli's skirt: thousands of yards of ribbon sewn in a shell pattern. Luciana's powder and cigarette boxes wrapped like packages, tied with cord, all of thin hammered gold. Wonderful sweaters and sweater ideas everywhere. Embroidered at-home jackets: pearls and coloured beads on pink ottoman; Paisley, re-embroidered with paillettes.



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PRIGENT

6

1. From Carosa: a big bulky, soft coat of deep-piled chestnut wool, the façade straight: the back tied with a heavy brown tasselled cord. Here at I. Magnin.
2. Fabiani's navy-blue wool coat, straight—barring a slight fit at the bosom—the collar rising from the sleeve-back. Here: Bergdorf Goodman; I. Magnin.
3. Simonetta's high-waisted coat, rippling from the high back yoke. Of double-faced wool, pebble-grey and white. Here: Nan Duskin; Holt, Renfrew of Canada.
4. Ferdinandi's specialty this year: the low-curve back. Half-moon sections arching down and giving a gradual flare to the skirt. Of grey flecked wool.
5. Another low-back coat (another Ferdinandi design): red woollen, the front quite straight; the back is gathered below the dipping curve of the waist.
6. Georgio Avolio's slim and shapely coat, with a straight front that curves into a belt at the back. Of wonderful iridescent jersey; beige with a greenish cast. Here: Altman; Filene's; I. Magnin.

People are talking about...



Lost: Christian Fourcade



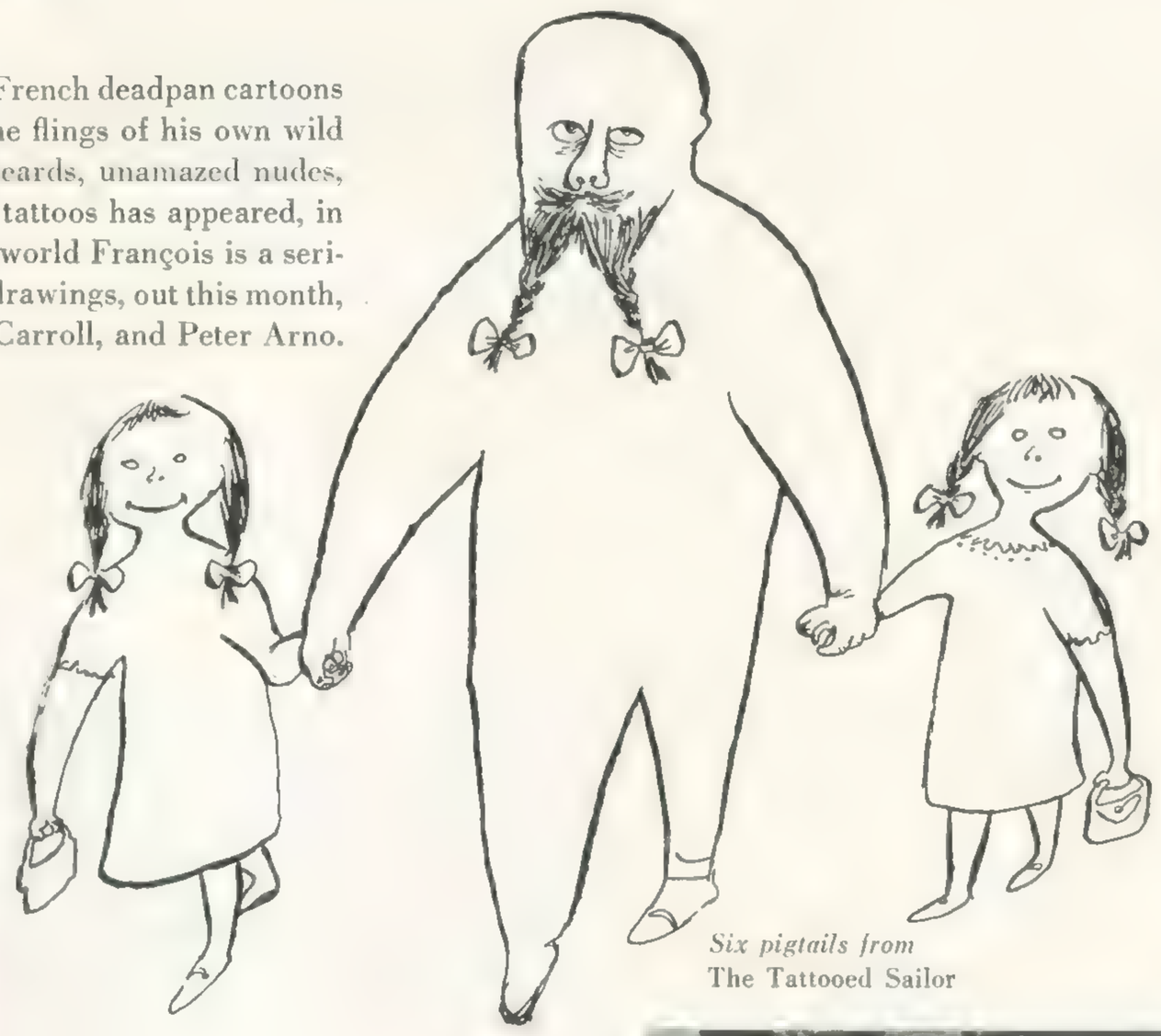
Gabrielle Dorziat



Bing Crosby

"LITTLE BOY LOST," a delicate movie with sinews that lead directly to the tear ducts. From this moving, but not soppy, film come two extraordinary performances, that of nine-year-old Christian Fourcade and that of sixty-six-year-old Gabrielle Dorziat as the Mother Superior, a rôle that requires (and, from her, receives) a lifetime of training. As middleman, connecting this pair, stands Bing Crosby who plays, with tact, the searching father.

"THE TATTOOED SAILOR," a book of French deadpan cartoons by André François, who shows no signs of alarm at the flings of his own wild mind. His world of sad mediæval knights, pigtailed beards, unamazed nudes, and sailors gently pleased with a range of improbable tattoos has appeared, in part, in French Vogue and British *Punch*. In his other world François is a serious artist and designer. The American collection of his drawings, out this month, rings bells with the humour of James Thurber, Lewis Carroll, and Peter Arno.



Six pigtails from
The Tattooed Sailor

MARGOT FONTEYN, one of the great ballerinas, now in New York with the Sadler's Wells Ballet. For the first time in this country she dances "Sylvia," Delibes' monumental, three-act ballet, revised, revived, and sometimes ravishing with its classic dryads and lovesick shepherds. Frederick Ashton has arranged for her a full-blooming waltz in the first act, then a Bacchic display, and in the third act, a dazzling *pas de deux* with Michael Somes.



Margot Fonteyn, a goddess in "Sylvia"

MARIKO NIKI, the young Japanese beauty who strolled into the geisha-girl rôle in *The Teahouse of the August Moon*, John Patrick's play from the Vern Sneider novel. After less than a year in America she has the luck of a rôle using her three skills. In Japan she sang, danced, and acted (among other things, in *On Borrowed Time* and *Hamlet*); when *Teahouse* opens on Broadway in October, she will sing, dance, and act—in Japanese.



Mariko Niki: Broadway in a kimono



Racers and race-car in Genevieve



Robert Anderson

ROBERT ANDERSON, whose first play on Broadway, *Tea and Sympathy*, opens this month, with Deborah Kerr the sympathetic one. Anderson, a young college English teacher, has been circling in on the theatre since his Harvard-show days, has another play, *All Summer Long*, slated for November.

"GENEVIEVE," the rattlingly funny new British movie about a London-Brighton vintage-car race. Its chief delights are the script by young American-born William Rose, and the wonderful comic performance of Kenneth More—photographed here at the wheel, with Kay Kendall, as his trumpet-playing girl friend, and Henry Cornelius (who directed *Passport to Pimlico*), the producer-director. "Genevieve," herself, is a spry 1904 Darracq.



Powell, pupil, and orkons

ANNA RUSSELL, a blond, brash one-woman show, with a fish-and-chips charm, a four-yard feather boa. Built (in the words of one of her own songs) "for comfort, not for speed," she has sung and clowned her way through a series of enormously successful comic concerts and two record albums (the second, *Anna Russell Sings Again?*, will be released in October). On Broadway, in *Anna Russell and Her Little Show*, she spoofs flamenco dancers, among other things. In a "music appreciation" act, she assembles a bagpipe on stage, then plays it. Smacking its plaid bottom, she cries: "It's like taking care of a week-old baby —so many things to *do!*"

THE ORKON, a new super-flute, said by its inventor, Eddie Powell, to be "the only advance in musical-instrument creation in the last hundred years." Powell, a classical flautist who is also at home with offbeat jazz, has played Ravel and Berlioz on the orkon under Stokowski's direction; recently provided an orkon accompaniment to the new jazz record, "Honey Darlin'." The orkon can sound, in expert hands, like a flute, oboe, piccolo, or English horn, yet is simpler to learn than any of them. A hundred orkons are now used in Westchester schools, where the children find them as unforbidding as penny whistles.



Anna Russell: flamenco in a boa



HORST

VOGUE PATTERN S-4451

THE NEW VOGUE PATTERN WARDROBE

ON THE LIST OF
TOP INVESTMENTS

Speaking of investments: on the six pages beginning here, you're about to see what an expenditure of about 26 yards of fabric and 7 new Vogue Patterns and X hours of a woman's time can earn for her in the way of a new autumn clothes-life. This is the annual Vogue Pattern wardrobe—a smart way of getting the best there is in fashion on a do-it-yourself basis. Obviously, it takes doing—a certain amount of time and a certain amount of patience are absolute requirements. . . . Now, about the rewards for time and patience (or, conceivably, for the possession of a good dressmaker's address): Every stitch of what goes on here has been masterminded by a what-goes-with-what plan—beginning with the smart new ¾ coat you saw on the cover. (One thing we're assuming to be in a woman's closet already: a late-day and evening coat.) To go under the coat, we planned two slender wool dresses—that makes two daytime costumes. Then we added designs for a late-day dress, a dinner dress with its own jacket, and at-home separates; tallied everything to a black, brown, and white plan. A summary of how the wardrobe works out, visible in the small pictures below. For details of individual patterns, read on here, and the four pages that follow. Note: duplicates of the cover costume are on display at many shops across the country which sell Vogue Patterns—see the list on page 182. *Yardages, sizes, and other pattern information, also on page 182.*















THE ¾ COAT; THE DRESS UNDERNEATH

On the cover: The coat that sets the pace—it's the smart new ¾ length, which means the dress underneath must have the new slenderness. We made it in a furry black-brown-and-white tweed; overlaid the cardigan edges with black grosgrain via a combination of slip-stitching and machine-stitching—this, long-term insurance for the shape of the neckline. Pattern S-4450. Tweed by Anglo. (The costume can be seen at many shops which sell Vogue Patterns.) The turban—a match for the dress worn under the coat—John Frederics. Leather gloves by Wear-Right and satchel by Lennox, both Lord & Taylor. The lipstick, "Soaring Red," by Peggy Sage.

Facing page: The dress that appears also on the cover, where its high cowl neckline forms a scarf for the coat's neckline—a slender, closely-moulded figure with interest focused at the throat (raglan sleeves help in the focusing *and* in the dressmaking-time.) For the makings here, we chose a ginger-brown worsted jersey by Heller. Pattern S-4451. Hat by John Frederics. The gilt pins by Ledo and earrings by Coro; Altman. Lipstick, Elizabeth Arden's "Burnt Sugar."



VOGUE
PATTERN
WARDROBE *continued*

This page: This is one of the two day costumes we planned to give our sewing readers—a dress to wear under the ¾ coat shown on the cover (its skirt is of the required slenderness). Note that the neckline lies lower than the coat's; lies smoother for a taffeta interfacing. The wool, an Anglo fabric. Pattern 8132. The fur here, an Alaska sealskin muff from Fredrica. *Facing page:* This is the dress that appears after five, probably with fur about somewhere. Its news is moulded slenderness stemming from the new below-the-bosom measurement. Slender? Even the skirt's slight front fullness is kept narrow by a ribbon run under the gathers. Another late-day fashion here: sleeves. Our fabric, beige silk crêpe by Chardon. Pattern 769. The Norwegian blue fox muff, from Ritter Bros. 12-button gloves by Suberb; fake pearls. both pages, Richelieu—at Lord & Taylor.

For back views and yardages, see page 182

THE UNDERCOAT DRESS
VOGUE PATTERN 8132



THE LATE-DAY DRESS
VOGUE PATTERN 769

HORST

THE DINNER DRESS
VOGUE PATTERN 770

VOGUE PATTERN WARDROBE *continued*

This page: This is the evening dress—the newest evening line, narrow but with back fullness. The point: shapeliness, not bouffance. In black silk satin, a dress to wear to dinner, big evenings short of a ball. Included in the same pattern, a fitted, balloon-sleeved jacket (see page 141). Fabric, Schwarzenbach Huber. Pattern 770. Bare suède shoes by Mademoiselle; beige sandalfoot stockings, "Sandtone" by Prim. *Facing page:* This is the plan when dinner's at home. A moulded bodice to make in, say, black velvet; a full skirt—the only full one we made—of ivory satin checkerboarded with ball fringe. (A road map for this is in the pattern.) Acetate-and-rayon velvet by Martin; the satin, of Estron acetate by Skinner. The blouse, Pattern 7805; the skirt, Pattern 8134. Diamonds, both pages: by Harry Winston.

For back views and yardages, see page 182.

HORST

AT-HOME SEPARATES
VOGUE PATTERN 7805. 813-34



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MRS. EXETER'S INVESTMENT LIST: JACKETS AT THE TOP



3



4

Mrs. Exeter, who has always been pro-jacket, is fairly rubbing her hands together this year, with suits strongly in, and little coats practically indistinguishable from jackets. ("My skirt lengths? I'll shorten mine one inch—certainly not *more*.")
1. The velvet suit, the jacket outlined in a diminishing kind of way, with grosgrain. By Young Viewpoint of Martin black rayon velvet. $60. At Altman; Strawbridge & Clothier; R. H. Stearns. Fluted white kidskin pillbox, by Sally Victor. Wonderful silky black fox stole, from Maximilian.
2. Lightly-fitted navy-blue silk damask suit, by David Styne, $115. Bergdorf Goodman; Hudson's.
3. Jacketed dress, velvet-scrolled. A copy of Fabiani by Puritan; in black taffeta of Celanese acetate. About $17. Macy's; Wanamaker's, Philadelphia.
4. The suit that really is a suit; its excellent tailoring soft-pedalled, rounded. By Le Roi of greige worsted and wool. About $125. Felt pillbox by Harryson. Black suède opera pumps. All at Saks Fifth Avenue. The costume, also at Garfinckel's.
5. There's never been a year when Mrs. Exeter hasn't had a jersey costume (she started with Chanel); here a slender dress and a narrow, unclinging, tweeded jacket, by Radiant of Heller grey worsted jersey. $55. Tweed beret by Harryson. Dawnelle gloves. All, Tailored Women. Costume, also Woodward & Lothrop. Bag by Rosenfeld, and (in every case) pseudo pearl necklaces by Trifari: all, Altman.



5



HORST

THE LITTLE COAT and its dress

Newest look in costumes: a willowy, unbelted dress with its own warm little coat—together, a fashion investment with not a fraction of risk. Coat of black-and-brown shadow-plaided Rodier zibeline, dress of black chiffon broadcloth and silk barathea; about $195. By Talmack. Costume, earrings by Bergère, gloves by Alexette Bacmo: Lord & Taylor. Costume, also Harzfeld's; Neiman-Marcus; Joseph Magnin. Furred beret: John Frederics.



THE LITTLE COAT and its suit

Newest form of fashion investment: the suit with a little coat added—together, a costume paying dividends up to 8% in all-day smartness, year-round usefulness. Pebbly tweed over softly clinging tweed (the suit has the new closer-cut shape), about $125. Costume by Handmacher, calfskin bag by Coblentz, and gilt earrings by Castlecliff: Lord & Taylor. The costume, also at Goldwater's; J. W. Robinson. The jersey turban: Hattie Carnegie.





BLUMENFELD

New place for sparkle
Great glittering pavé-set diamond roses, newly and dramatically worn
on the back of a chignon cap. The cap—for a chignon, real, false, or non-existent—
beige satin, draped like a rose and groomed within an inch of its late-day life.
By Adolfo at Emme. (Also, I. Magnin.)
The diamond roses (the earrings, too) from S. G. Barnett.

New sparkle for make-up, *opposite:* There's a new wattage in face powder,
shown opposite in 3 D-ish depth. Light is built into the matte qualities
of the powder—and the name of the sparkle is Lumium.
This, a recent beauty discovery of Germaine Monteil,
is screened in minute particles all through her new Superglow face powder.
Its purpose: to give off a line-cancelling light; to baffle out the yellow (or line-exaggerating) light.
Lumium comes alive under day or night lights, and stays active,
lending the complexion a lively sparkle as well as a bland surface.
White jacquard satin dress, Emba mink cuffs, by Larry Aldrich, at Saks Fifth; Hutzler's; Famous-Barr.
The necklaces, earrings, bracelet, and ring,
magnificent diamonds, from Harry Winston.
Smoother, shinier short-cut, by Enrico Caruso.





NEW, FOR A REASON:

BROWN STOCKINGS, GOLDEN JEWELLERY

Reason why the shadow-brown stocking is in fashion:
because it follows the news of brown in fashion;
because it's arriving at exactly the moment the skirt
is shortening and legs are making up the difference.
Below, the clearest shadow of brown — this tint,
this sheerness, the newest fashion advice for day.
"Walnut Beauty" (12-66) by Phoenix. Bloomingdale's.
At right, the palest of the new day shades —
just beginning to be brown, a new shade of stocking
by Claussner, "Tropic Dawn." Sheer? They're 12-66.



Reason why golden jewellery is news:
because much of it
is now operating
on a round-the-clock
schedule — it's appearing
for late-day, dinner, along with glitter.
1. Bracelet of golden domes heaped with rhinestones,
pseudo seed pearls. By Haskell, $80*. Saks Fifth.
2. Gilt bead necklace: Dalsheim, $8*. John Wanamaker.
3. Rhinestones woven in flexible gilt.
A wide bracelet by Trifari, $50*. From Altman.



*PLUS TAX

HERBERT MATTER

4. One long, wonderful rope—part mesh, part chain. Gold-plated. By Carnegie, $16*. Bonwit Teller.
5. Bracelet of gilt bark (good texture) dangling pseudo pearls. By Mosell, $7.50*. Saks Fifth.
6. Leaf-wreathed rhinestone earrings. By Sandor, $6*. From Lord & Taylor.
7. New middle-size pin—gilt artichoke; iridescent heart. By Castlecliff, $7.50*. Bloomingdale's.
8. New golden rope—gilded branch coral, baroque beads. $10*. From Bergdorf Goodman.

8

9

9. Fan-shaped cuff of basket—woven gilt. Each section, linked. By Monet, $12.50*. Lord & Taylor.
10. Gilt spiralling for the upper or lower arm—this adjusts. By Napier, $12.50*. Henri Bendel.
11. To wear as a pair (new evening combination): one gilt, one rhinestone bracelet. By Castlecliff, $10*, $25* respectively. Bergdorf Goodman.
12. Golden earrings textured with rhinestones, pseudo seed pearls. By Haskell, $50*. Saks Fifth.

10

11

12



The
red wool
dress—
under $45



Downright good investment from the point of view of looks and longevity: the red wool under-coat dress. (We're listing it in our investment portfolio as a 5% earner—handsome dividend, that.) *Facing page, left:* The red dress, handled easily—with satin piping around the Peter Pan collar; a moderate width of skirt. By American Golfer, of Wyner worsted jersey, $23. Best's; Famous-Barr. *Facing page, right:* Red dress with the new closely-moulded figure—of Heller worsted jersey; by Kane Weil, $40 at Peck & Peck; Sakowitz. Black accent: a velvet toque by Madcaps, at Peck & Peck. *This page, left:* Red . . . and red. A striped dress with a good slim figure; a changeable neckline (the little tie's removable). By Tabin Picker, of a wool-and-rayon combination by Milliken, $15 at Bloomingdale's; Strawbridge & Clothier. The black velvet bowler, by Madcaps at Bloomingdale's. *This page, right:* The red shirtdress, an obviously good investment (there's even a jingle of coins about the waist). By Dorothy Hubbs, of wool jersey by Princeton Knitting, $23 at Best's; L. S. Ayres. Velveteen hat by Madcaps, at Best's.



The grey wool dress— under $45



Fine respected stock, the grey dress. Now it's about to be re-issued. Newest, made with a slender figure. Newest colour worn with it: chamois-colour. *Facing page, left:* Closely-fitted through the surplice bodice, a grey dress of Security Mills worsted jersey. By McMullen, $35 at Altman; Garfinckel's. Chamois-colour Madcaps hat, Altman. *Facing page, right:* The important new below-the-bosom measurement marked in with a band, a bow, on this dress of grey Miron tissue worsted. By Lanz Originals in junior sizes. $45. Bonwit Teller; Frank Murphy. Chamois-colour handbag by Rolfs, at Bloomingdale's. *This page, left:* Sweater ribbing does the fitting in the waistline area of this grey wool crêpe dress by Sacony. $23 at Lord & Taylor; Burdine's. Madcaps hat and Rolfs bag, Lord & Taylor. *This page, right:* Sheer grey worsted coat dress with the new narrow lines. By Kenneth Tischler, of Stevens worsted; $40. Madcaps fez. Both, Henri Bendel.



New shades of black—on black



This is the important new look of black-on-black (see our September 1 Paris report)—a late-day black coat outlined with soutache; two velveted city-black suits. Their pay-off, unusual—in fashion confidence; flattery. *Facing page:* Soutache outlines; rhinestone buttons—late-day equipment for a coat with a raven-haired gloss (due to a blend of alpaca, Vicuña, and cashmere). Equipment for the weather: a coat-lining of wind-resistant Milium. By Lilli Ann, about $150. Saks 34th; Joseph Horne; Joseph Magnin. Gloves; alligator bag by Josef: Jay Thorpe. *Left:* Big-collar news—the bloom of black velvet on an afternoon suit of black-grey Forstmann wool. $125. By Kraeler. Rosette Pennington; Garfinckel's; Hudson's. Sally Victor hat. *Above:* Velveted black wool fleece—a suit very much at home in town. (Jacket lining, also of velvet.) By Seymour Fox, $165, at Saks Fifth Ave. A velveted black hat by Sally Victor.



NEWS ON BOTH SIDES OF THE HEMLINE

Reading the news from north to south: gloves, stockings, shoes—related for town, for country.

1. White capeskin glove, $7. By Fownes. Arnold Constable. Fake topazes on a gilt bracelet. By Capri, $18* Bergdorf Goodman.

2. Black calfskin suit shoe by Life Stride. About $9. Pale, lacy nylon stockings (non-run): Bur-Mil Cameo's "Gossip," $1.65.

3. A tailored yellow glove of Italian suède, lined with yellow Angora, $13. By Shalimar. Lord & Taylor.

4. A walking shoe of bamboo calfskin. By Haymaker, $15. Saks Fifth. Stockings, the new long-wearing nylon "resilients," now ribbed. By Virginia Maid, $3.50.

5. Town glove of white cotton, by Van Raalte, $4. John Wanamaker. Gilt bracelet, studded with fake stones. By Marcel Boucher, $20*. Lord & Taylor.

6. An auburn town shoe of aniline calfskin, $10. By Town & Country. McCreery's. Lacy mesh stockings in an amber beige called "Charm." By Van Raalte, $2.

*PLUS TAX

DIANE AND ALLAN ARBUS

7. Long glove of white rayon jersey. By Van Raalte, $4. Best's. Bracelet set with blue and white crystals, $40*. By Albert Weiss. Altman.

8. A town shoe of black calfskin. about $15. By Tweedies. Sheer nylon stocking in "Blossom Beige" by Hummingbird. $1.65.

9. Italian suede glove, rust-coloured. By Wear-Right. $5. Bloomingdale's. A cuff bracelet of gilt and fake topazes, $6*. By Accessocraft. Bonwit Teller.

10. A brown calfskin suit shoe, rimmed with grosgrain ribbon, $16. Florsheim. "Gentle Beige" *walking* stockings by Strutwear, $1.50.

11. Grey gloves, knitted of Italian wool. By Wear-Right, $3. Tailored Woman. Gilt bracelet with a rhinestone cuff link. $5*. By Robbins. Altman.

12. A country shoe of soft brown calfskin. By Queen Quality. About $12. Ribbed lisle stocking in "Camel" colour. By Phoenix, $1.65.



COAT WITH A
MILIUM LINING;
WASHABLE SEPARATES

HORST

INVESTMENT FASHIONS

Heat, light, maid service included



ORLON FLEECE LINING

This is a report on how to live very well this winter—with all sorts of extra conveniences provided via fabric. (It's a fashion report, too—we haven't overlooked the shapes for the shape-retainings.) You could have a coat lined with a beautiful new brand of lightweight warmth: furry white Orlon fleece. And/or a late-day coat that rain won't faze: a brilliant waterproofed velveteen. A cashmere-soft dress that can be swished into the soapsuds (Orlon-and-nylon). That's a sampling; read on. *Facing page:* Light clause—the Milium lining inside this plaid greatcoat (Milium's the thin, silvery wind-barrier). Laundry note about the grey jersey shirt and flannel skirt—they're washable Orlon-and-wool combinations. Coat by Sherbrooke, in wool, $40. The shirt, $11; the skirt, $11—by Koret of California. Belt by Criterion; gilt collar, Monet. All at Best's. The separates also at Haggarty's, Los Angeles. *Top:* An 8% earner—a coat-and-dress that could organize a good part of a smart winter. The coat's very special new insulation: a fleece lining of Du Pont Orlon, practically no weight. Coat and sleeved sheath dress, of dark-grey wool; by Anne Fogarty in junior sizes. Coat, about $95; dress, $30. At Lord & Taylor; Joseph Magnin. *Centre:* Almost its own laundress—this camel-coloured dress of Du Pont Orlon-and-nylon. By Nardis of Dallas, $30. Belt, Criterion; scarf, Echo. All, Henri Bendel. *Below:* Extended sweater-dress that never needs pressing (not even the pleats)—grey Orlon-and-worsted jersey by Wyner. By Queen Make, $23. Altman; J. W. Robinson.



WASHABLE CAMEL FLEECE



WASHABLE JERSEY

WASHABLE,
CREASE-RESISTANT
TWEED



INVESTMENT FASHIONS *continued*



This page, top: A tweeded dress with built-in maid service: it's washable; actually shakes out its own wrinkles. Of "Lorette" (Milliken's Orlon-and-wool). Junior sizes, $25. Calfskin bag by Jenny. Both, Bloomingdale's. *Centre:* Self-tending "Lorette" (Milliken's Orlon-and-wool), here in a Roman-striped skirt, the pleats an enduring proposition. $15. Black top, Wyner worsted jersey, $10. By Justin McCarty. Schaffer belt. All, De Pinna. *Below:* A coat made for the theatre (anyone ever count rainy first nights?), of bright red Merrimack velveteen treated to repel water. $50, at Best's. *Facing page:* Late-day warmth (we've *all* the new improvements)—a fleece lining of Du Pont Orlon inside a black velveteen coat. With its own embroidered black sheath, a costume to yield 8% in a busy evening life. By Anne Fogarty in Junior sizes. Coat, $110; dress, of Merrimack velveteen, $50. Velvet bag by Magid, and leather gloves by Aris, at Lord & Taylor. *Facing page, top:* No last-minute pressings needed for this covered little-dinner dress of the prettiest new fabric: alternating stripes of black rayon satin ribbon and nylon tulle, very unwrinkling. Its hemline, thirteen inches from the floor. By David Hart, of Du Pont nylon; $60, at Lord & Taylor.

PERMANENT PLEATS



RAIN-REPELLENT
VELVETEEN



NON-WRINKLING COVERAGE

ORLON FLEECE LINING

HORST



Dividends in dark crepe



The slender black crêpe dress—obviously, an investment in flattery and usefulness. Here, with extra dividends—each of these dresses has a change-about clause which enables it to play more than one rôle in a wardrobe.

Above: The bolero's the dividend here—the dress underneath is a late-day line (brief sleeves, with a round neck); worn with the jacket. becomes an afternoon costume. $40.

Right: At the neckline of this black crêpe dress, its own pale-pink fill-in—which might sometimes be buttoned out in favour of rhinestone or pearl necklaces, for late day. $30.

Both dresses by Aywon, of Celanese acetate-and-rayon crêpe by Schlanger; Saks Fifth; Woodward & Lothrop; J. P. Allen. Handbags by Ingber and gloves by Fuchs, at Saks Fifth Ave.

FRANCES MCLAUGHLIN



A VERY FINE BATH POWDER

WITH THE MOST TREASURED NAME IN PERFUME

Nº 5 GARDENIA RUSSIA LEATHER Nº 22 BOIS DES ILES

CHANEL

ALL LINE, NO STRAPS

Designed to perfect the figure almost to the waist:
five new brassieres that work well
and wear comfortably—without straps.
Each one has something special about it.

1. To-the-waistline brassière with a special way of building the actual bosom: the fabric is layered there, to give it a firmness that remains through washings. By Peter Pan, of nylon taffeta with leno elastic inserts; $10, at Macy's.
2. Foam rubber padding covered with rayon jersey—this, plus a wide leno elastic band, comfortable formula for a brassière that might perfect the figure above a high-waisted girdle. By Miriam Gates, $7.50, at Saks Fifth.
3. What's needed under many new slender dresses: a brassière to mould the area from below-the-bosom to the waist. The firmness here, a matter of nylon satin, in layers. The rest: nylon lace, leno elastic. By Munsingwear, $8.50, at Garfinckel's.
4. The boning over the bosom is in sections, on this brassière—meaning a special suppleness in movement. Found here, too: firmness over the rib cage; a deep, wired plunge. By Maidenform, of nylon taffeta and marquisette, $5, at Best's.
5. A brassière to perfect the figure under an evening dress: cut low in back, and with an especially deep plunge; moulded to the waist in front via acetate satin. By Bali, $8.50, at Altman.



1. Shape-retaining shape



2. Padding built in



3. For a smooth rib cage



4. For a supple new fit



5. Under evening decolletage



At last...a way of applying make-up

that makes a dream-girl out of you!



new

Q-TIPS®

BEAUTY SWABS

For the first time—a special 'Q-Tips' for cosmetics. Longer and slimmer than baby's 'Q-Tips' . . . designed to give you the fine, precise, artful finesse that fingertips can't.

From this day forward: no slapped-on lipstick, no glaring rouge, no smears, smudges, sloppy jobs! You'll keep these dainty cotton swabs busy. From head to toe, from hair touch-ups to pedicures . . . you'll be beautified all over, as never before!

Handiest thing on your dressing table. A box that's functional yet so de luxe you'll keep it right out with your perfume bottles. No forgetting those last-minute touches—just reach for your 'Q-Tips' Beauty Swabs.

Take lessons in loveliness from Hollywood! Inside the box are scores of beauty hints by make-up authority, Ern Westmore (featured in Hallmark Productions).

Famous beauties use 'Q-Tips'—now you, too! Hollywood stars use 'Q-Tips'. So do television and stage celebrities . . . professional make-up men . . . foremost beauty salons such as Richard Hudnut, Dorothy Gray and others.

Ask for the new 'Q-Tips' Beauty Swabs at cosmetic counters in drug and department stores.

Every boudoir needs a beauty operator like 'Q-Tips'!



It's an eye-specialist. Blots mascara, softens eye shadow, brushes brows to a clean, shapely curve.



It's a manicurist. Applies cuticle oil, polish remover —swishes old color neatly off.



It's a make-up artist for lipstick. Corrects slips, shapes edges, removes smeared lipstick from teeth.



It's a hairdresser. Hits the spot exactly when you use bleaches, dyes, scalp ointments.



It's a color expert. Blends rouge blush-smooth . . . no harsh, glaring tones . . . no "painted" look.



It's a camouflager. Out late last night? Apply powder base with 'Q-Tips'—dark circles disappear.

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Coupe
LANVIN
the best Paris has to offer
Perfume $3 to $500. Toilet Water $6 to $37.50 (plus tax)



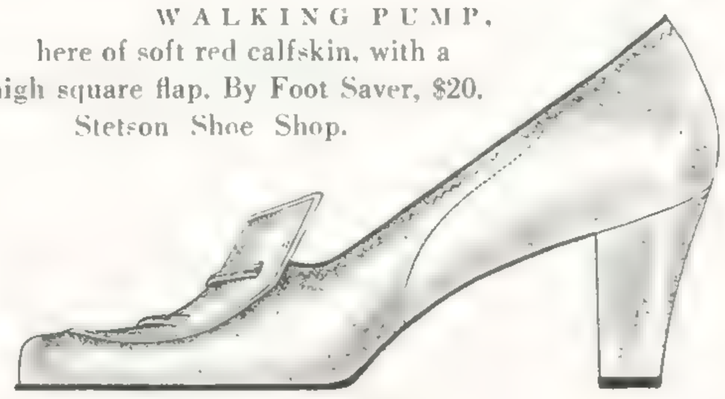
NEWS AWAY FROM THE CITY

From Horace to Bromfield, the country life has had its press agents. Here, some of the best notices for life away from town—shoes for the country, all of calfskin, all well made and tailored for walking. (Of course, they could go in to the bank anytime you like.) Also for the country life, the accessories here and opposite.
Above, rounded envelope of olive-green wool Paisley. By Lujean, $17*. Bergdorf Goodman. More Paisley (a strong fashion point this year, in town or away), here on a scarf of white satin. By Carol Stanley. $5. Franklin Simon. The belt is a circle of unshorn calfskin, black and white. By Graceline, $4.64. At Macy's.

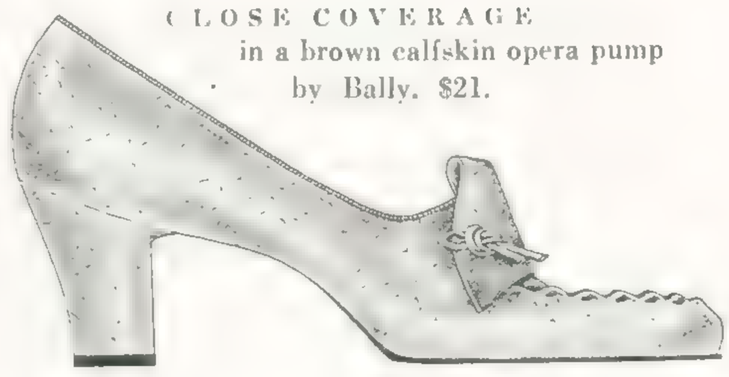
CALFSKIN MOCCASIN,
here in brown, by British Brevitts, $16.
At Altman.



WALKING PUMP,
here of soft red calfskin, with a
high square flap. By Foot Saver, $20.
Stetson Shoe Shop.

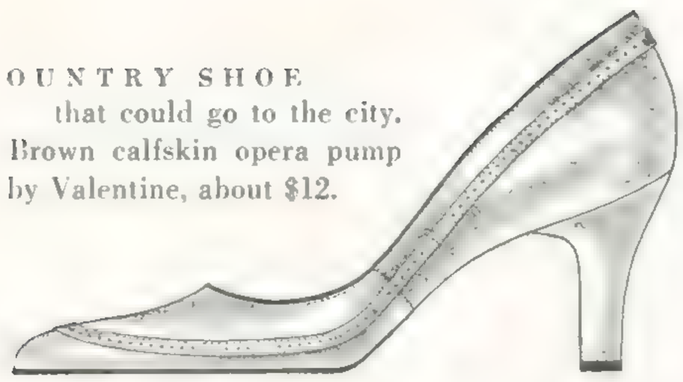


CLOSE COVERAGE
in a brown calfskin opera pump
by Bally. $21.



DRAWINGS BY
VICTORIA PARKER

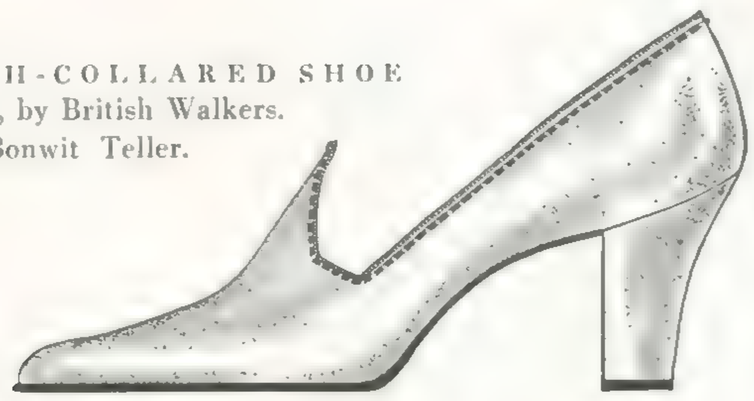
COUNTRY SHOE
that could go to the city.
Brown calfskin opera pump
by Valentine, about $12.



LOW-HEELED OPERA PUMP
of cognac-brown calfskin.
By Air Step, $12.
Stetson Shoe Shop.

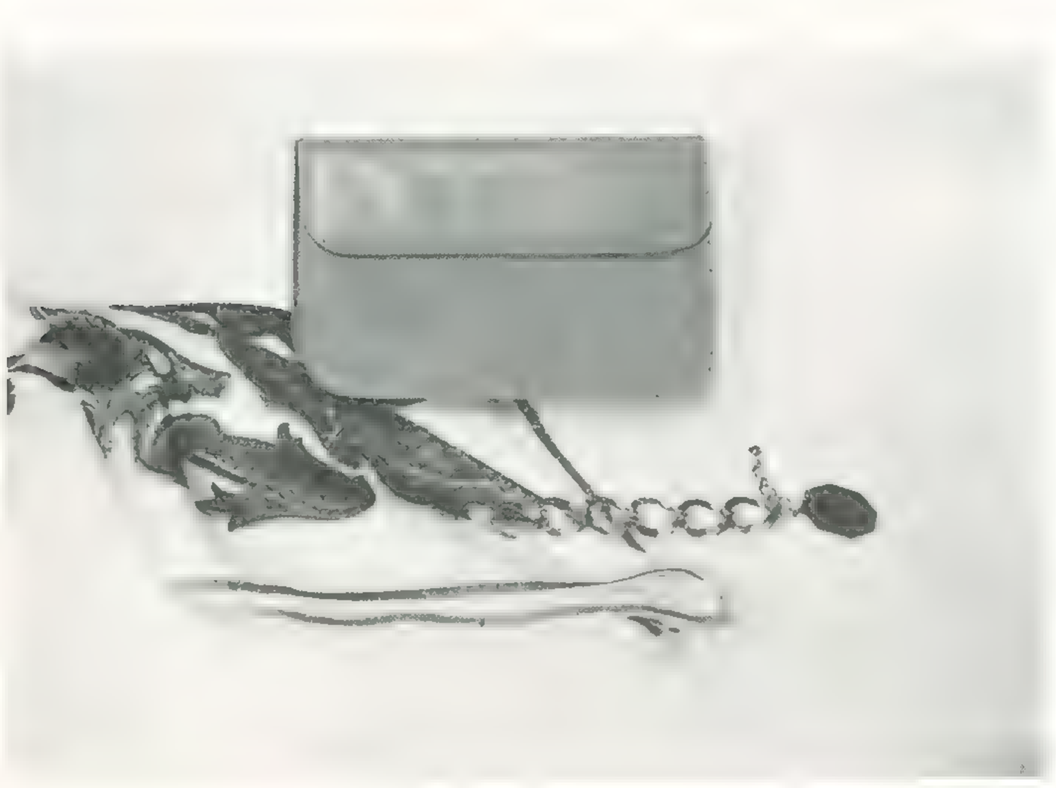


HIGH-COLLARED SHOE
of red calfskin, by British Walkers.
$21. Bonwit Teller.



Below: More accessories to country life: a small clutch bag of saddle leather, in its natural colour. Seems new to see a handleless bag in these surroundings. By Ganson, $6*. Lord & Taylor. The bracelet is made of large gilt links, with an octagon suspended (there, you might have identification imprinted). By Robbins, $3*. Altman. The scarf, a closer look at the Paisley-scrawled white silk satin scarf described on the facing page.

*PLUS TAX



GRIGSBY

You're the
figure** of **fashion
*from **hips***
*to **shoulder tips...***

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Bien Jolie



Off-Shoulder bra*
for bare and
beautiful necklines—
gives strap support
without strap
strain or "show."
Sizes 32 to 42,
A, B, C, D cup. In white
nylon marquisette,
$5.95 — in fine white
cotton, $5. Panty
girdle of satin
lastex and power
net with snug elastic
waistband.
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White. $18.50.

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beautiful
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**Pat Pend.*



YOU could have SAVED this little girl!

"The little girl I found covered with maggots and nearly starved on a street in Seoul last week is there again today. She is in the same cramped position, lying on her side in the street. But this time she is dead." So reports 1st Lt. Charles Vogel in a U.P. dispatch. He states that she was taken into an orphanage but there wasn't room for her and, "Then they turned her out from the orphanage." He goes on to explain that when he first saw her, "Of course she wasn't dead then. She could brush off some of the flies with one hand. She could do nothing about the maggots. Her chances weren't good but it seems to me she could have been saved if anybody had wanted to save her."

We do not know what orphanage refused to keep this child. We are glad it was not a Christian Children's Fund orphanage. But before anybody condemns whatever orphanage it was, let's face stern, cruel facts. They reduce down to just one hard fact. If you haven't the room and if you haven't the money to make the room, if you haven't the food and if you haven't the money to buy the food—then you are helpless and have got to let the maggots finish the job for a homeless, friendless, sick child.

The little girl's life could have been saved—just as many other children have been saved — by being cared for in a Christian Children's Fund orphanage. In addition to the 5,000 children in 30 CCF Korean orphanages, Christian Children's Fund assists children in orphanages in the following countries: Borneo, Brazil, Burma, Finland, Formosa, Hong Kong, India, Indochina, Indonesia, Italy, Japan, Jordan, Lapland, Lebanon, Malaya, Mexico, Okinawa, Pakistan, Philippines, Puerto Rico, Switzerland, United States and Western Germany.

You can "adopt" a child in any one of these countries for ten dollars a month and the child's name, address, picture and case history will be furnished. Correspondence with your child is invited—Smaller gifts are equally welcome—God sees not the coin but the heart that gives it.

For information write: Dr. J. Calvitt Clarke

CHRISTIAN CHILDREN'S FUND, INC.

RICHMOND 4, VIRGINIA

I wish to "adopt" a boy ☐ ☐ girl for one year in .....
(Name country)
I will pay $10 a month ($120 a year). Enclosed is payment for the full year ☐ first month ☐. Please send me the child's name, story, address and picture. I understand that I can correspond with the child. Also, that there is no obligation to continue the adoption.
I cannot "adopt" a child but want to help by giving $.....

Please send me further information.....

NAME.....

ADDRESS.....

CITY..... ZONE.....

STATE.....

Gifts are deductible from income tax.

The new line is one line

And that means this kind of foundation: the new all-in-ones. All three here are built on the same careful plan: an unelastic front panel of doubled fabric (firmness needn't mean weight; these fabrics are airy); elasticized sides, the action clause; a satin-and-Lastex back with *one*-way-stretch (up-and-down).
1. Notable here, the prettiness (and complete firmness) of silver-threaded nylon lace; the new under-wiring of the strapless brassière top. By Lily of France, $33 at Lord & Taylor.
2. This all-in-one is without boning; has extra diamonds of power net smoothing down the hips. By Nemo, $17 at Altman.
3. Here, strategic stitching to increase firmness; pretty elasticized *lace* sides. By Bien Jolie, $40 at Lord & Taylor.

1



2



3



NOTES FROM A YOUNG PIONEER

(Continued from page 117)

matically what would otherwise be a recurring effort. Once a week I set aside several hours to wash and wave my hair, give myself a pedicure, and do what I can to my face. About three times a year I give myself a home permanent. It sounds like an easy program to follow; it is not. There is always something to interfere. Visitors arrive, the colts break out of their corral, a cow starts to calve. Actually, I was in the middle of a home permanent when the old wooden house caught fire, from some unknown cause, and burned to the ground, taking with it the bottle of neutralizer. It was bad enough to lose our cherished house without losing my hair too. By plunging my head in a horse trough I managed not to spend the next six months in a wig.

Sometimes I catch a guest looking curiously at the decorating and fashion magazines in my living room, as though to say, "What can you possibly want with those!"

What could I possibly do without them! It is my conviction that good magazines are the best solution to the problem of the isolated woman, that without their pages to guide her there is no way she can hope to keep from looking, sounding, and living like Robinson Crusoe's grandmother.

When our old house burned, we moved into a small rock cabin. The old house had imposed its personality on any redecorating schemes, but within the walls of the rock cabin I was free to do anything I felt like. A few—a very few—of our belongings had been rescued and flung together in a mad propinquity. Unaided I might have thought of hanging an heirloom silver-mounted repeater rifle between two Toulouse-Lautrec circus riders. By myself I might have tried putting Chinese reds and bamboo against pale green walls, and filling my kitchen with copper pots and modern heavy glass. Alone, I might have thought of all those things that make the difference between a house that is solely utilitarian and a house that is gay and fun and a pleasure to be in. I might—but I doubt it.

The stimulus of outside impressions matters more to personal appearance than to decorating a house. Not that the isolated woman would pick from a magazine a costume suitable for opening night at the opera. Every region has its peculiarities, and to remain within the bounds of regional suitability, while keeping up with current fashion, can be as entertaining as deciding what to wear at the Coronation. Tibetan Princess Pemà Chöki in brocades, or the ranch wife in levis and a well-cut shirt—it is how they wear them that counts.

The finest turquoise in the United States is mined in central Nevada. Our Shoshone Indians are expert bead and buckskin workers. Leather carving is a local craft. Worn recklessly, these things may make you look like a perambulating gift shoppe; with caution, however, and with intelligence, you can achieve miracles.

As well as local resources we have our local excitements. From the south comes the muted crash of atom-bomb blasts; nuclear explosions light the pre-dawn sky. Our floods and blizzards make front-page news. But local events unconnected with the exterior scene lose all significance. The telephone rang the other day and a voice said, "I am making a radio survey. Would you tell me which programs you listen to?"

"I don't listen to any," I said. "Radios don't work here."

The voice gave a gasp, then rallied. "You're joking," it ventured.

"No. It's true."

I might have added that most of the time our telephone is out of order, and that we receive mail only once a week in good weather and not at all in bad.

How then do I keep up with what goes on? I keep up because I am interested, and because I have time to read and read and read, old books and new. When our mail does arrive it contains not only nail polish and bedsteads, but the latest books and magazines. Stagnation and isolation are never the same word.



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MAGIE PARFUM IN A SERIES OF BRILLIANT PRESENTATIONS $4—$60

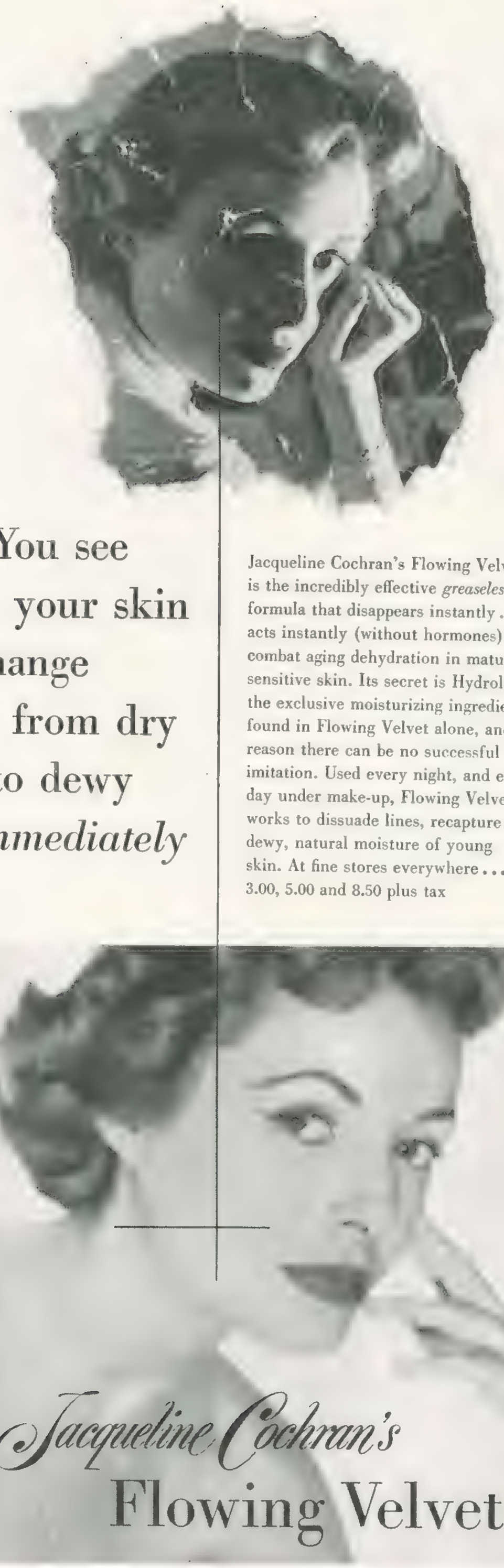
TRÉSOR PARFUM (CALL IT TREASURE...IT IS!) $5—$70

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DISCOVERY IN BEAUTY

Returned to America, Rigaud's long-loved French perfume, Un Air Embaumé. The fragrance is still held in the original Lalique frosted flask which made its début more than fifty years ago. The scent itself, the captured essences of flowers and spices, retains the delicious warm depths that have kept it an international favourite for years. Saks Fifth.



ABOUT INVESTING

(Continued from page 114)

not only the broker's commission but the so-called "odd lot" charge, a kind of wholesaler's fee, which is assessed against anyone who buys stocks in amounts less than 100 shares, the standard trading unit.

HOW MUCH MONEY SHOULD I PUT INTO STOCKS?

That depends not only on how big your savings are but more importantly on how badly and when you may need them again in cash.

Since there is an inevitable measure of risk in owning stocks—the risk that your stock may be worth less than what you paid for it at any given time in the future when in an emergency (or for any other reason) you might wish to sell—you should only put surplus savings into stocks.

What's "surplus"? That depends on your situation. Obviously, you should have a savings account to meet emergencies, such as sickness. And if you have any dependents, you will want to see that they are protected by adequate insurance.

After you have met these requirements—and only you can judge how much that will take—you might prudently consider putting any extra savings into stocks.

WHAT KIND OF STOCKS SHOULD I BUY?

Again, the answer depends on your own situation. Stocks come in all degrees of risk, and the greater the reward you seek, the greater the risk you must be prepared to assume.

There are no absolutely safe stocks, but there are "safe" ones—such as bank stocks, fire insurance company stocks, the stocks of public utilities, and the stocks of companies that do a pretty steady business year in and year out, such as food chains or a manufacturer with a well-diversified line of products like General Electric. The number of years that a company has paid a regular dividend can be taken as one measure of its safety. About a third of the stocks on the New York Stock Exchange have paid dividends for twenty or more consecutive years. "Safe" stocks aren't apt to rise as rapidly as the average, but they won't fall as rapidly either in a period of recession.

You may be more interested in getting a liberal dividend than in safety. Here you have a wide range to choose from. Many stocks in the past few years have paid 10%, 12%, even 15% and more. These are apt to be stocks in so-called cyclical industries, like metal and mining stocks or those of manufacturing companies with just one or two lines of products. If business is good, these stocks are apt to pay handsome dividends and may appreciate rapidly in price. In bad times, the reverse may be true, but then these stocks are bought usually by people who figure they can afford to hold them during a recession till good times come back again.

Then there are the growth stocks—stocks in coming industries, such as air conditioning, chemicals, electronics—the stocks of companies with new and promising products. These stocks may pay no dividend or only a small dividend in relation to the price, but if they "hit," if the venture is successful, the rewards can be enormous.

WHAT DOES IT MEAN TO BUY STOCKS ON MARGIN?

When you buy stocks on margin, you pay only a portion of the total purchase price, plus 4% or 5% interest to your broker on the money he lends you to cover the unpaid balance. This is a dangerous procedure for anyone but the skilled investor—and buying on margin is not really "investing" as we have been using the term. Rather, it is speculating as will be shown later.

What portion must be paid as margin depends on the figure set by the Federal Reserve Board. Under the present rule you would be required to pay 50%. That means you could buy about twice as much stock with the same amount of money, and if the price of your stock advances, you will make twice as much money, less interest and commissions.

But if the price should fall, you could lose twice as much. Furthermore, you might be required to put up more margin or the broker would be forced to sell your stock to protect his loan. Actually, under present Stock Exchange rules, the broker would not be required to ask for more margin unless the price fell a full third. Buying stocks on margin is outright speculation.

Speculation is obviously no game for the average person to play. It requires not only a large amount of capital, on which you can afford to take sizable risks, but it requires a much more detailed knowledge of stocks and companies than most of us have time to accumulate.

Furthermore, the available records indicate that in the long run the average investor who soberly puts his money to work in American industry for the sake of earning good dividends and in order to protect its purchasing power over a period of years has made out better than the average speculator, the man who "plays the market."

IS THERE LIKELY TO BE ANOTHER MARKET COLLAPSE LIKE 1929?

That same kind of speculative collapse is unlikely to happen now, because speculation isn't as important a factor in the market now as it was then—and it can not be under our present laws. There are several reasons why, the most important of which is the Federal Reserve Board regulation of margin. Currently, the rate is 50%, but the Board can and has in recent years set the figure at 75%, 90%, and 100%, which means no purchases on margin.

In contrast, in 1929, margin requirements were often as low as 10%. That meant you could buy $1,000 worth of stock for $100. When

(Continued on page 177)



Beauty in the foreground—Maria Tallchief, prima ballerina. Beauty in the background—Cloisonné,* a Gulistan carpet. Cloisonné, an all-wool masterpiece, is a textured carpet woven with the finesse of fine art. Cloisonné, shown above in lovely Seacap Green, is available in five exquisite colors for about $17.95 per sq. yd.

See your CERTIFIED GULISTAN DEALER 1953 *for the most beautiful fashions underfoot*

Decorate professionally with Carole Winslow's new, easy-to-use Decor-Rater. Solves your decorating problems. Send 10¢ to Dept. V-1 at address shown below.

GULISTAN Carpets

*Patent applied for.

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Outranking all other colors this season . . .

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NAVY and TOP BRASS

Newest shades of the Martex Forecast Color line which is setting the style for towel colors across the country. Navy and Top Brass are a decorating duet destined to be top towel fashion colors for this or any season. See these new colors in Martex towel ensembles at the fine stores listed opposite.

Martex, 65 Worth Street, New York 13. N.Y.

Product of West Point Manufacturing Company.

JEWELS BY CARTIER

ABOUT INVESTING

(Continued from page 174)

prices started to slip, brokers naturally had to ask for more margin, and when the margin-buyers couldn't put up more money, the broker had to dump their stock on the market. This forced prices down still further, until finally they fell almost 90% from their 1929 high.

Of course, at any given time stock prices may go up or down by 20% or 30% in just a matter of days, and they can stay up or down for a long period of time—months or years. That's why only *surplus* savings should be invested in stocks.

But the investor who can afford to wait out the periodic storms usually profits handsomely.

IF I HAVE $1,000, SHOULD I BUY SEVERAL DIFFERENT STOCKS OR PUT IT ALL IN ONE?

Obviously it's a good thing to own more than one stock if you can afford to. Then you don't have all your eggs in one basket. If one or two of your stocks decline, that loss may be offset by gains on the others. Nevertheless, it isn't economical to buy just one or two shares of a stock, because on every such purchase you would have to pay the minimum $6 commission that brokers are required to charge. For all practical purposes, you probably shouldn't buy stocks in less than 5-share units, and 10- or 20-share units would be even better, unless the stock is very high priced. The 100-share unit is the most economical of all, but comparatively few people can buy in such quantities.

If you have $1,000 to invest, over and above your savings and insurance, you might prudently buy 10 or 20 shares of two different stocks, and to reduce your risk still further, you should be sure that these are stocks of companies operating in different industries.

With your next $1,000, you might buy stocks in two other industries, but by the time you have half a dozen stocks in your portfolio, you probably ought to consider putting more of your extra savings into one or two of those that you already own which look most promising.

To secure the advantages of diversification, many people today buy shares in mutual funds. A mutual fund makes a business out of investing people's money. As thousands of different people put their money into the fund, the managers of the fund invest that money in a wide range of different securities. Each person owns a participation in the fund proportionate to his investment, thus procures diversification no matter how small the investment. Basically, this is a good idea, but the buyer has to pay a higher commission.

WHERE CAN I GET INVESTMENT HELP?

The best advice is to go to a broker, preferably a member firm of you local Stock Exchange. Investing is a broker's business. He knows a good deal more about it than some bankers or lawyers, and a great deal more about it than the average person you're likely to hear holding forth about some inside tip you would be well-advised to ignore. Most brokers are willing and able to render adequate investment counselling service, usually at no cost to you other than the regular commissions they make on your business.

There are investment counsellors who make a business of helping people invest their money, but their fees are pretty high, and their services are generally limited to those with at least $25,000 or more to invest.

HOW DO YOU APPROACH A BROKER?

The answer to that is pretty simple. Just walk into his office. You don't need an introduction. When you go into the office just say you want to see the manager. He or one of his account executives will be glad to discuss your problem with you.

You don't have to know exactly how many shares of what stock you want to buy when you go in. As a matter of fact, it will be a better idea for you just to tell him exactly what your situation is and lay your problem in his lap. The more you tell him about your financial circumstances—your savings and insurance on the one hand, and your obligations on the other—the better he will be able to help you.

Naturally, you'll have a lot of questions about the business. You'll find him willing to answer those questions, because he's done it for hundreds and thousands of other people. He'll tell you how orders are handled, how to read the quotation board in the office and the stock tables in the newspaper, what preferred stock is, how to open an account, what you do about rights and proxies, how to analyze stockholder reports—anything else that's germane to the business of investing. Most brokers also have good, easy-to-understand literature that will provide many of the answers. Your ignorance is no drawback. A broker would rather deal with someone who is willing to learn than with the man who thinks he already knows it all.

And, little as *you* may know, there are actually hundreds of thousands of people among the 6,500,000 stockholders in this country who know less about the business than you do now. It may interest you to know that almost half of these stockholders are women. True, many of them may only hold stock in their own names for their husband's benefit, but others are buying and selling for their own accounts.

NOTE: There are SEC-registered stock exchanges in Boston, Chicago, Cincinnati, Detroit, Los Angeles, New Orleans, Philadelphia-Baltimore, Pittsburgh, Salt Lake City, Spokane, and Washington, as well as New York City.

here is where you can buy

MARTEX

NAVY and TOP BRASS towels

Aberdeen, Wash.	G. A. Pearson Inc.
Albuquerque, New Mexico	Hinkel's
Albuquerque, New Mexico	Kistler, Collister
Atlanta, Ga.	Rich's
Attleboro, Mass.	Fine's
Augusta, Ga.	Cullum's
Austin, Tex.	E. M. Scarbrough & Sons Inc.
Baltimore, Md.	The Hecht Co.
Baltimore, Md.	O'Neill Co. Inc.
Bellingham, Wash.	Wahl's
Berkeley, Calif.	Hink's
Beverly Hills, Calif.	Robinson's—Beverly
Boston, Mass.	Filene's
Boston, Mass.	Howell Bros.
Boston, Mass.	R. H. Stearns
Brawley, Calif.	M. O. King Co.
Bridgeport, Conn.	D. M. Read
Bronx, N. Y.	Ben Linen Shop, Inc.
Brooklyn, N. Y.	Abraham & Straus & branches in Garden City & Hempstead
Buffalo, N. Y.	Adam, Meldrum & Anderson Co.
Carmel, Calif.	Putnam & Raggett
Charleston, S. C.	Kerrison's
Charlotte, N. C.	Belk Bros. Co.
Chester, Pa.	Speare Bros.
Cincinnati, Ohio	McAlpins
Claremont, Calif.	Powell's
Cleveland, Ohio	The Halle Bros. Co.
Cleveland, Ohio	The Higbee Company
Cleveland, Ohio	The May Co.
Cleveland, Ohio	Sterling-Lindner-Davis
Colorado Springs, Colo.	Daniels and Fisher
Colorado Springs, Colo.	Hibbard's
Dayton, Ohio	The Rike-Kumler Co.
Delray Beach, Fla.	Zuckerman's
Denver, Colo.	Daniels and Fisher Co.
Denver, Colo.	The Denver Dry Goods Co.—Downtown & Cherry Creek
Denver, Colo.	The May Co.
Detroit, Mich.	The J. L. Hudson Co.
El Centro, Calif.	M. O. King Co.
Elgin, Ill.	Joseph Spiess Company
El Paso, Texas	Popular Dry Goods
El Paso, Texas	The White House
Englewood, N. J.	Craig Dry Goods
Erie, Pa.	Erie Dry Goods Co.
Eugene, Oregon	Russell's
Eureka, Calif.	Daly Bros.
Evanston, Ill.	The O'Neill Linen Damask Co.
Ft. Collins, Colo.	State Dry Goods Co.
Ft. Lauderdale, Fla.	Burdines
Fort Wayne, Ind.	Wolf & Dessauer
Gary, Ind.	H. Gordon & Sons
Germantown, Pa.	George Allen Inc.
Great Falls, Montana	Paris of Montana
Greeley, Colo.	J. V. Smith and Son
Greensboro, N. C.	Ellis Stone & Co.
Greenville, S. C.	Meyers Arnold Co.
Hartford, Conn.	G. Fox & Co.
Houston, Texas	Sakowitz Bros.
Indianapolis, Ind.	L. S. Ayres & Co.
Indianapolis, Ind.	The Wm. H. Block Co.
Jacksonville, Fla.	French Novelty
Las Vegas, Nev.	Ronzone's
Los Angeles, Calif.	The Broadway Dept. Store & branches in Crenshaw, Pasadena, Hollywood & Westchester
Los Angeles, Calif.	Bullock's—Downtown
Los Angeles, Calif.	Bullock's—Westwood
Los Angeles, Calif.	Coulter's
Los Angeles, Calif.	Dohrmann's
Los Angeles, Calif.	The May Co. & branches in Lakewood, Crenshaw & Wilshire
Los Angeles, Calif.	J. W. Robinson Co.
Miami, Fla.	Burdine's
Milwaukee, Wis.	T. A. Chapman Company
Milwaukee, Wis.	Gimbel Bros.
Minneapolis, Minn.	John W. Thomas & Co.
Mount Vernon, N. Y.	Krey's
Newark, N. J.	L. Bamberger & Co. & Branch in Morristown, N. J.
Newark, N. J.	Hahne & Company & Branch in Montclair, N. J.
Newark, N. J.	Kresge-Newark Inc. & Branch in Summit, N. J.
New Britain, Conn.	Davidson & Leventhal, Inc.
New Rochelle, N. Y.	Greentree Linens, Inc.
New York, N. Y.	B. Altman & Co. & branches in East Orange, White Plains & Manhasset
New York, N. Y.	Fertig's Fifth Ave. Inc.
New York, N. Y.	Gimbel's N. Y. C.
New York, N. Y.	Macy's—Herald Square
New York, N. Y.	James McCreery & Co.
New York, N. Y.	James McCutcheon & Co.
New York, N. Y.	Mosse, Inc.
New York, N. Y.	John Wanamaker—Liberty St. & Great Neck, L. I.
Norfolk, Va.	Ames & Brownley Inc.
Oakland, Calif.	The H. C. Capwell Co.
Oak Park, Ill.	William Y. Gilmore & Sons
Oil City, Pa.	Armstrong-Collier Inc.
Oklahoma City, Okla.	John A. Brown Co.
Olympia, Wash.	Miller's
Oxnard, Calif.	Lehmann Bros.
Pasadena, Calif.	Bullock's—Pasadena
Passaic, N. J.	Wechsler's
Paterson, N. J.	Meyer Brothers
Peoria, Ill.	P. A. Bergner & Co.
Philadelphia, Pa.	Gimbel Bros.
Philadelphia, Pa.	Lit Bros.
Philadelphia, Pa.	Strawbridge & Clothier & branches in Jenkintown, Pa., Ardmore, Pa., Wilmington, Del.
Phoenix, Arizona	Korrick's
Pittsburgh, Pa.	Gimbels
Pittsburgh, Pa.	Joseph Horne Co.
Pomona, Calif.	Orange Belt Emporium
Portland, Oregon	Meier & Frank
Portsmouth, Va.	Blumbergs Inc.
Pottstown, Pa.	Ellis Mills of Pottstown
Reading, Pa.	C. K. Whitner Company
Redding, Calif.	C. M. Dicker Inc.
Richmond, Va.	Thalhimer Bros.
Riverside, Calif.	Rouse's
Rochester, N. Y.	B. Forman & Company
Rochester, N. Y.	McCurdy & Company
Rochester, N. Y.	Sibley, Lindsay & Curr Co.
Rockford, Ill.	D. J. Stewart & Co.
Sacramento, Calif.	The Village Home Store
Sacramento, Calif.	Weinstock Lubin & Co.
St. Louis, Mo.	Scruggs-Vandervoort-Barney Inc.
Salina, Kansas	Stiefel's
Salt Lake City, Utah	Auerbach's
Salt Lake City, Utah	Z.C.M.I.
San Angelo, Texas	Hemphill-Wells Co.
San Antonio, Texas	Joske Bros.
San Diego, Calif.	Dohrmann's
San Francisco, Calif.	City of Paris
San Francisco, Calif.	The Emporium
San Francisco, Calif.	Lenore
San Francisco, Calif.	Macy's
San Francisco, Calif.	The White House
San Jose, Calif.	Hale's
San Mateo, Calif.	Levy Bros.
Santa Barbara, Calif.	Trenwith's
Santa Monica, Calif.	Henshey's
Savannah, Ga.	Leopold Adler Co.
Schenectady, N. Y.	H. S. Barney Co.
South Bend, Ind.	George Wyman & Co.
Stockton, Calif.	Smith & Lang
Tampa, Florida	Maas Bros.
Toledo, Ohio	Lasalle's
Tucson, Arizona	Jacome's
Tucson, Arizona	Levy's
Valdosta, Ga.	C. C. Varnedoe & Co.
Visalia, Calif.	Ralston's
Waco, Texas	Goldstein-Migel Co.
Washington, D. C.	The Hecht Co. & branches in Silver Springs, Md. & Arlington, Va.
Waterbury, Conn.	Bedford, Inc.
Waukegan, Ill.	Waukegan Dry Goods Co.
Wausau, Wis.	Heinemann Bros. Co.
West Hartford, Conn.	Lord & Taylor
West Palm Beach, Fla.	The Pioneer Co.
Whittier, Calif.	Myer's Dept. Store
Wilmington, N. C.	Belk Beery Co.
York, Pa.	The Bon-Ton Store
Youngstown, Ohio	C. M. McKelvey Co.
Youngstown, Ohio	Strouss-Hirshberg's
Yuma, Calif.	M. O. King Co.
Havana, Cuba	El Encanto



A CROWNING



of the

Yes . . . you can *step into comfort and step out in style in elegantly beautiful, completely luxurious Dickersons—the smart shoe that's* really *comfortable.*

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many of the world's most
fashionable women
choose...

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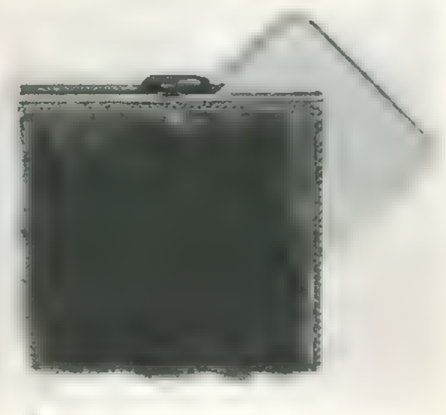
ACCESS TO

1. An addition to a costume that begins mid-afternoon—a handbag of soft black suède, with a rigid gilt handle. By Jenny, $11*. At Saks Fifth.

2. Fur is a fashion point this autumn, size no matter. Here, a square of ranch mink, rimmed with gilt, covering the top of a vanity case. By Volupté, $17.50*. Saks Fifth.



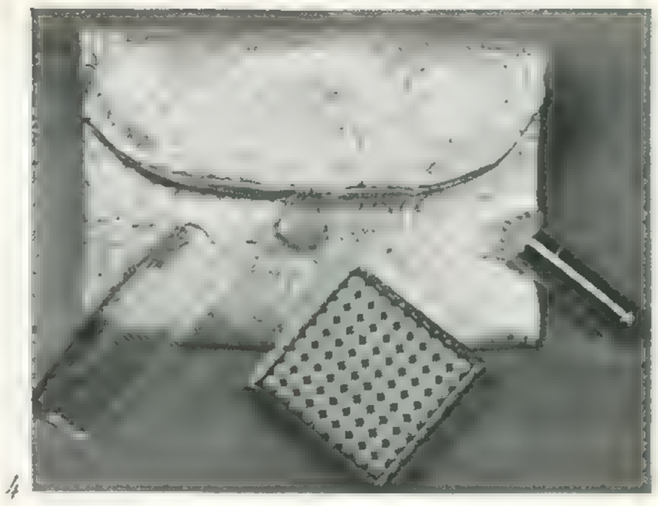
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2



BAKER *3*



4

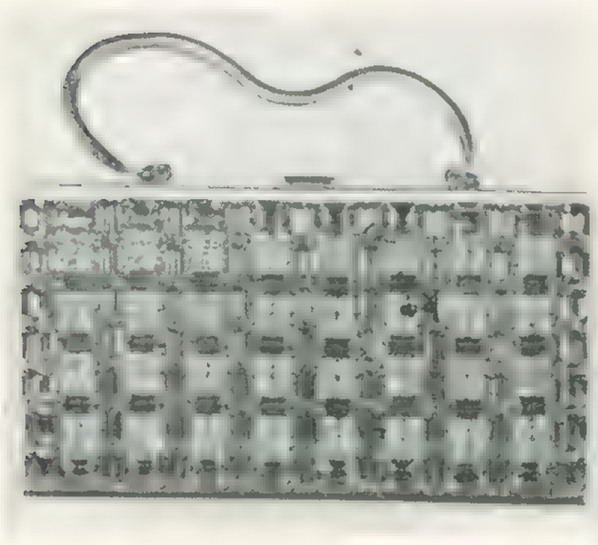
3. A necklace of pale quasi-pearls, which have a cultured pearl finish. Detachable pendant, paved with rhinestones, fake emeralds. By Volupté, $10*. Gimbels.

4. Sum of evening portables, totaled here: a carry-all of scrolled silver brocade, lined with satin. Compact, comb, and lipstick strewn with fake pearls. By Dorset Rex, $3*. Best's.

THE NEWS

5. A gilt-handled evening bag with inlaid glitter—rhinestones and coloured stones. And it's a carryall (comb, lipstick, et cetera, inside). By Wiesner, $50*. Saks Fifth.

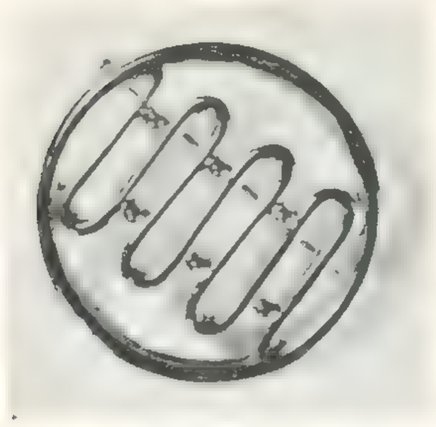
6. A sterling silver chain, plus a little fluted bell that tinkles softly (no nervous jangling here). A nice addition to the jewellery box on a young bureau. By Danecraft, $8*. Bloomingdale's.



5



6



7



8

*PLUS TAX

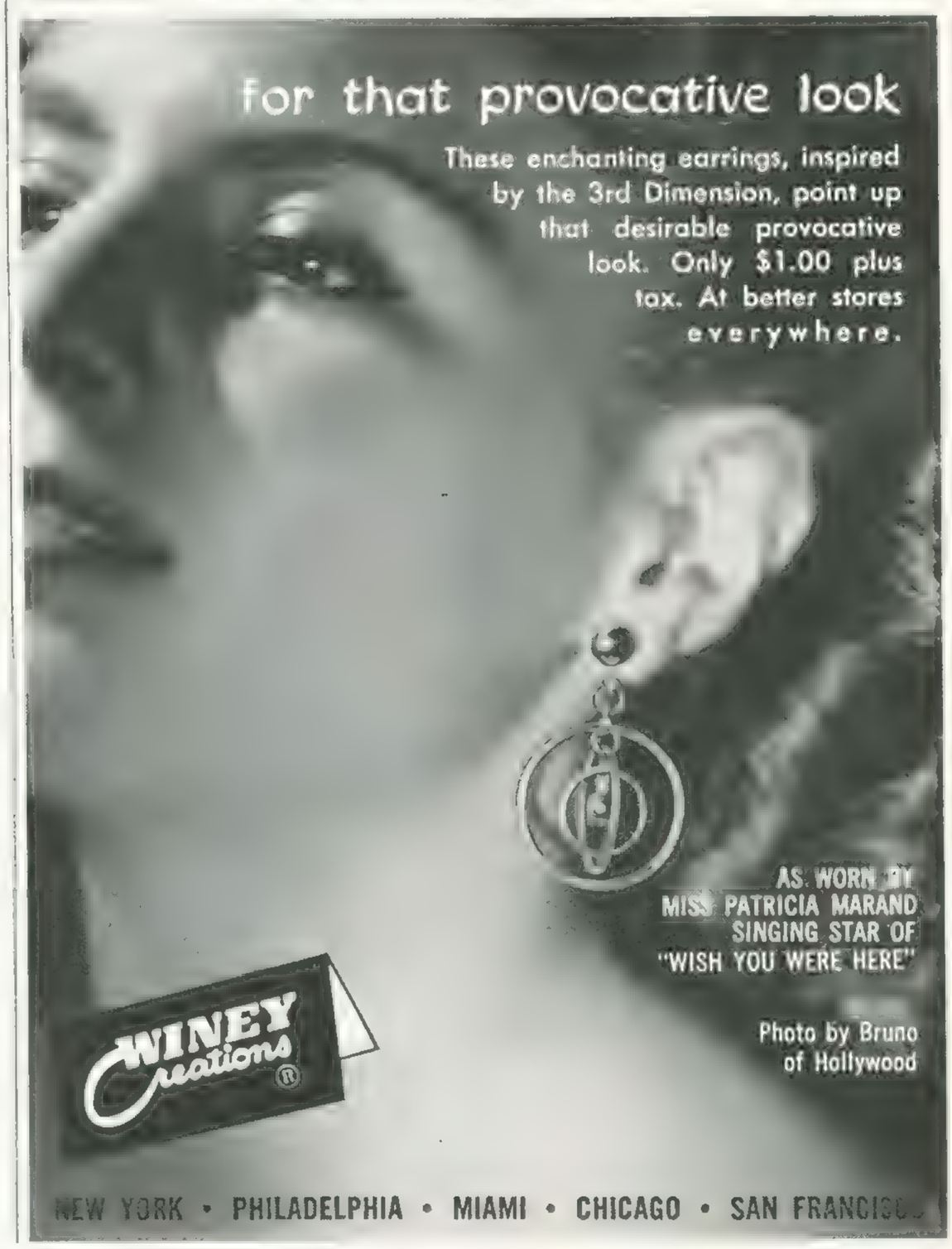
7. A bright little pin, with the clear-cut shape that's part of this year's news in jewellery. This is of gilt, with airy-looking cut work in the centre. By Sarah Coventry. $3*.

8. Here, fashion, 92″ long—a stole of beige and brown wool, with a deep fringe. To wear often—certain city situations; anytime in the country. By Symphony. $23. At Altman.



Superb shaped handbag. time mellows its magnificent leather In natural, tanbark, black, red. about 11.00.

Ganson
San Francisco





NEW DIMENSION

Terraced clusters of scintillating stones suggest the tri-dimensional effect so popular this fall. Each brilliant stone, each sparkling surface, guaranteed to last a lifetime. Tri-D earrings to match. At fine stores everywhere. *Necklace* about $9.00, plus tax. *Earrings* about $7.00 plus tax.

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NYLON SHANTUNG
NEW WAY TO PACK

Nylon is strong, light, and hardy—just what luggage ought to be. Here then is the logical conclusion: nylon luggage. The fabric is a nubby Stehli shantung (made entirely of Du Pont nylon) which has been subjected to all sorts of laminating, waterproofing, et cetera. The result is handsome luggage that resists scuffing, washes with soap and water, won't weigh you down when no porters are to be had. *Above:* A supple little duffel bag that has a long zipper closing. $18*. *Below:* Two zip-open suitcases with light aluminum frames. Two sizes, one for a week end, one for a longer visit. $23.50* and $28.50*.



*PLUS TAX

WING TIP
WING STRIP
SPRING TIP
SCARVES
BY Vera

U.S. PAT.

The Sunday School Dresses in the Celanese advertisement on pages 14 and 15 are at the following stores:

Birmingham, Ala....Burger Phillips Co.
Birmingham, Ala.....Pizitz
Auburn, Calif....Ladd & Lassie Shoppe
Carmel, Calif.....Gladys McCloud
Modesto, Calif.....Little Folks Shop
Modesto, Calif.....Tots to Teens
Los Angeles, Calif...J. W. Robinson Co.
Riverside, Calif.....Rouse's
Sacramento, Calif.....Stork Shop
San Leandro, Calif.
Tom Thumb Children's & Teenages Shop
Santa Cruz, Calif.....Leasks
Hartford, Conn.....G. Fox & Co.
New Haven, Conn...The Edw. Malley Co.
Miami, Fla.....Burdine's Inc.
Geneva, Ill.....Marian Michael
Cedar Rapids, Iowa.....The Killian Co.
Lexington, Ky.....Purcell's
Louisville, Ky.
The Stewart Dry Goods Co.
Louisville, Ky.....Tots & Teens
Annapolis, Md.....Gordons
Baltimore, Md.....Hutzler's
Cumberland, Md.....Jack 'N Jill
Boston, Mass.....R. H. Stearns
Dearborn, Mich...Richard Boys & Girls
Detroit, Mich....Himelhoch Bros. & Co.
Flint, Mich.....Salles
Saginaw, Mich.....Weichmann's
Minneapolis, Minn.....Powers
St. Joseph, Mo....Townsend & Wall Co.
Reno, Nev.....Gray Reid Wright Co.
Elizabeth, N. J.....R. J. Goerke Co.
Paterson, N. J.....Meyer Brothers
Albany, N. Y.....Wonder Shop
Buffalo, N. Y.....J. N. Adams Co.
Elmira, N. Y.....The Gorton Coy
New York, N. Y.....Lord & Taylor
Niagara Falls, N. Y.....Jenss Bros.
Poughkeepsie, N. Y.
Harrys Youth's Toggery, Inc.
Rochester, N. Y.
The National Clothing Co.
Schenectady, N. Y.....Wallaces
Syracuse, N. Y.
C. E. Chappell & Sons, Inc.
Troy, N. Y.....Peerless Co.
Durham, N. C.....Tots to Teens Inc.
Raleigh, N.C...Jack & Jill Children Shop
Canton, O.....The Stern & Mann Co.
Portsmouth, O.....Atlas Fashions
Warren, O.....The Rappold Co.
Zanesville, O.....H. Weber Sons & Co.
Portland, Ore.....Lipman Wolfe & Co.
Allentown, Pa.....Hess Bros.
Altoona, Pa.....The Wm. F. Gable Co.
Erie, Pa.....Erie Dry Goods Company
Johnstown, Pa.....Penn Traffic Co.
Philadelphia, Pa.....Gimbel Brothers
Pittsburgh, Pa.....Joseph Horne
Scranton, Pa.....Samters
Uniontown, Pa.....Kaufmann's
Wilkes-Barre, Pa....The Kiddie Shoppe
Williamsport, Pa...L. L. Stearns & Sons
Chattanooga, Tenn.....Loveman's
Memphis, Tenn.....Lowenstein's
Corpus Christi, Tex...Lichtenstein's Inc.
Dallas, Tex.....A. Harris
Port Arthur, Tex.....Bluestein's
San Antonio, Tex.....Frost Bros.
San Antonio, Tex.....Jack & Jill
San Antonio, Tex.....Joskes of Texas
Waco, Tex.....R. E. Cox Company
Lynchburg, Va.....Millners
Richmond, Va.....Thalhimers Bros.
Seattle, Wash.....The Bon Marche
Spokane, Wash.....The Crescent
Fairmont, W. Va.....Jones Inc.
Huntington, W. Va.
The Anderson Newcomb Co.
Wheeling, W. Va.....Stone & Thomas
Eau Claire, Wis.....The Fashion Store



GRIGSBY

Above: Practical portables of nylon shantung: two bags (called "Quick-zip"—that's how they open and close) with double handles and bases of plastic leather. The smaller bag has an outsize pocket for easy access to passports or a toothbrush—could be your auxiliary handbag. The larger bag would carry all your shoes nicely. Each costs $13*.
Both pages: All these useful additions to a luggage compartment are made by Leeds Travelwear. At John Wanamaker; Garfinckel's; Hudson's.



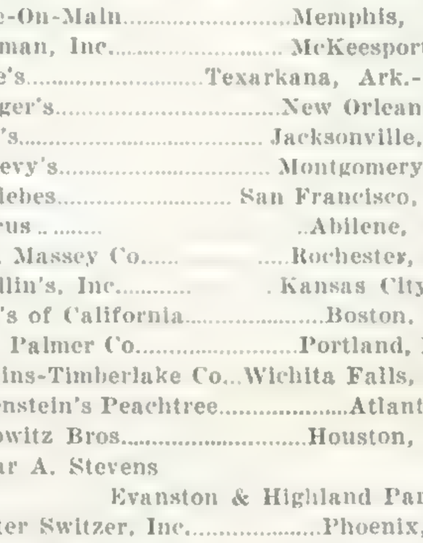


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Residential suites
by the year or for
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HOTEL *New Weston*

MADISON AT 50th • NEW YORK 22, N. Y.
JAMES T. McTIGHE, *Manager*
A Knott Hotel



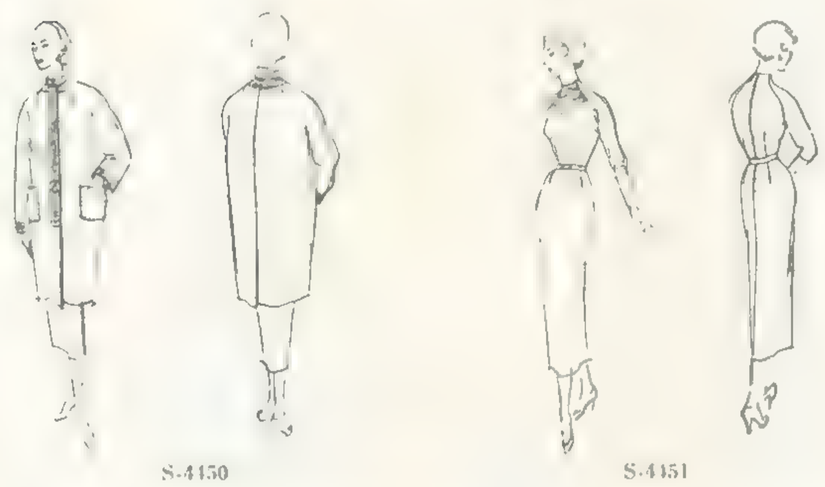
Page 22

At the fine stores listed, affiliated with the Wm. M. Van Buren Buying Office

N. Akras ....St. Augustine, Fla.
Bauer-McCann, Inc. ....Waco, Texas
J. Blach & Sons, Inc..... ... Birmingham, Ala.
Boyd's..... St. Louis & Clayton, Mo.
Cullum's, Inc.....Augusta, Ga.
Dixie Store.....Lawton, Okla.
Fine's, Inc..... .....Savannah, Ga.
Fred & Clark Haas, Inc.....Omaha, Neb.
Halle-On-Main.....Memphis, Tenn.
Katzman, Inc..... McKeesport, Pa.
Kline's.....Texarkana, Ark.-Texas
Kreeger's.....New Orleans, La.
Levy's..... Jacksonville, Fla.
Al Levy's..... Montgomery, Ala.
H. Liebes..... San Francisco, Calif.
Marcus .. ..Abilene, Texas
C. F. Massey Co..... .....Rochester, Minn.
Mindlin's, Inc..... . Kansas City, Mo.
Neal's of California.....Boston, Mass.
J. E. Palmer Co.....Portland, Maine
Perkins-Timberlake Co...Wichita Falls, Texas
Regenstein's Peachtree.....Atlanta, Ga.
Sakowitz Bros.....Houston, Texas
Edgar A. Stevens
Evanston & Highland Park, Ill.
Walter Switzer, Inc.....Phoenix, Ariz.
Switzer Fashions, Inc.....Tucson, Ariz.
Wolf, Wile Co..... .....Lexington, Ky.
H. Zirkin & Sons .... Washington, D. C.

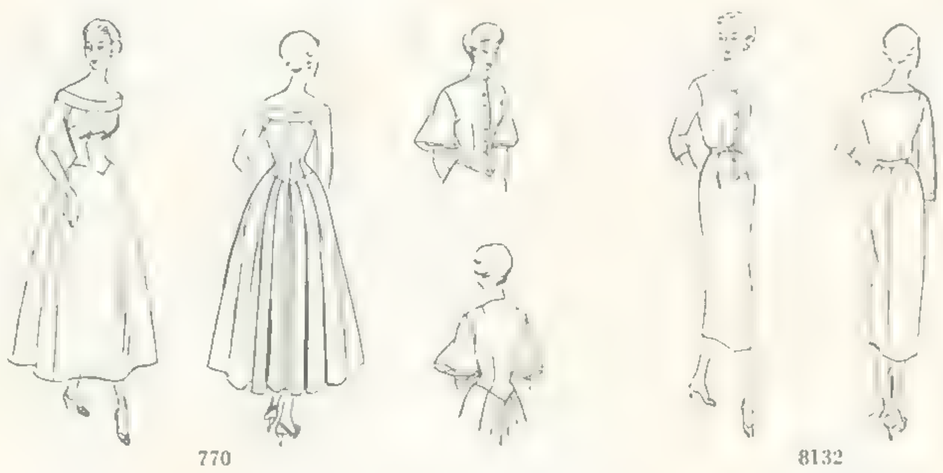
Vogue Patterns

(Other views of Patterns shown on pages 140-145)



S-4450 S-4451

Above, left: Pattern S-4450, ¾ length coat, cardigan-bound. Sizes 12 to 18 (30 to 36). For size 16 (34), 3⅛ yds. of 54" fabric; 1 yd. of 39" fabric for cardigan binding. Price, $1.
Above, right: Pattern S-4451, moulded dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 2¼ yds. of 54" fabric. Price, $1.



770 8132

Above, left: Pattern 770, long-waisted dinner dress with its own balloon-sleeved little jacket. Sizes 12 to 18 (30 to 36). For size 16 (34), 6¼ yds. of 39" fabric with nap. Price, $2.50.
Above, right: Pattern 8132, slender dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 2¼ yds. of 54" fabric. 75 cents.



7805 8134 769

Above, left: Pattern 7805, "Easy-to-Make" blouse. Sizes 12 to 20 (30 to 38). For size 16 (34), 2 yds. of 39" fabric with nap. 50 cents. Pattern 8134, full at-home skirt. Waistline sizes 24 to 30. For size 28, 4⅛ yds. 39" fabric with nap. 50 cents.
Above, right: Pattern 769, draped late-day dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 4⅞ yds. 39" fabric. Price, $2.

TO ORDER: Vogue Patterns may be bought in the important shops in every city, or by mail (postage prepaid), from Vogue Pattern Service, Greenwich, Connecticut; and in Canada, at 198 Spadina Ave., Toronto, Ontario. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax.

TO IMPROVE YOUR SEWING: See *Vogue's New Book for Better Sewing*, a guided tour through 14 patterns, stitch by stitch. This, $2.95 at all book shops, at many pattern counters, or direct (postpaid) from Vogue Pattern Service, Greenwich, Connecticut.

THE PATTERNS ON THE COVER

Following is a list of stores where made-up models of the Vogue Pattern costume shown on the cover may be seen. Vogue coat Pattern No. S-4450. Vogue dress Pattern No. S-4451.

Abilene, Tex. ..Ernest Grissom's
Albuquerque, N. M. Hinkel's (Downtown)
Annapolis, Md. Parsons
Asheville, N. C. Bon Marche
Atlanta, Ga. Rich's
Austin, Tex.... T. H. Williams

Baltimore, Md. Hochschild, Kohn
Beaumont, Tex. White House D. G. Co.
Big Springs, Tex..... Hemphill-Wells Co.
Boise, Idaho.... ...Falk's Dept. Store
Boston, Mass.. R. H. Stearns Co.
Bryan, Tex..... The Fabric Shoppe

Champaign, Ill. .....G. C. Willis Co.
Charlotte, N. C. J. B. Ivey and Co.
Chattanooga, Tenn. Miller Bros. Co.
Chester, Pa. The Yardstick
Chicago, Ill. Carson Pirie Scott & Co.
Cincinnati, Ohio .The John Shillito Co.
Cleburne, Tex. Howell's
Cleveland, Ohio The Higbee Co.
Columbia, S. C. Belks Dept. Store
Coral Gables, Fla. ....Daniels Inc.

Dallas, Tex. .. A. Harris & Co.
Denver, Colo. .The May Co.
Detroit, Mich. The J. L. Hudson Co.

El Dorado, Ark. .Samples
Elkhart, Ind. ....Ziesel Bros.
El Paso, Tex. . Popular Dry Goods Co.
Emporia, Kan. .....Poole Dry Goods Co.
Evanston, Ill... Mary Ann Silks & Woolens

Flushing, L. I., N. Y.... .....B. Gertz Inc.
Fort Smith, Ark..... ....Boston Store
Fort Worth, Tex.....Monnig's
Fresno, Calif.... ..Cooper's Dep't Store

Glendale, Calif.... Webb's of Glendale
Grand Rapids, Mich. .....Wurzburgs

Hartford, Conn... ..... G. Fox & Co.
Henderson, Tex.... . Mays & Harris
Houston, Tex. . ....Levy Bros.

Indianapolis, Ind. The Wm. H. Block Co.

Jacksonville, Fla. .. ....Cohen Brothers
Jamaica, L. I., N. Y. B. Gertz Inc.

Kansas City, Mo... .....Macy's
Kalamazoo, Mich. ....Gilmore Brothers
Knoxville, Tenn... ....S. H. George & Son's

Lakewood, Calif. ...Feyler Fabric Shop
Little Rock, Ark. ...The Gus Blass Co.
Lodi, Calif..... The Fabric Shop
Long Beach, Calif. .....Buffums'
Los Angeles, Calif. Robinson's

Madison, Wis. .Harry S. Manchester, Inc.
Milwaukee, Wis. Milwaukee Boston Store
Missoula, Mont. Missoula Mercantile Co.
Muncie, Ind..... ... .Ball Stores

Nashville, Tenn..... Cain Sloan Co.
Newark, N. J.....Hahne & Co.
New Orleans, La.. D. H. Holmes Co. Ltd.
New York, N. Y. B. Altman & Co. (Coat)
New York, N. Y. Macy's (Dress)

Oak Ridge, Tenn. .Lovemans Inc.
Oakland, Calif... .. .... H. S. Capwell Co.
Oklahoma City, Okla.....Wayne Russell
Ottawa, Ont., Can. ...Murphy-Gamble Ltd.

Pasadena, Calif. Bullocks-Pasadena
Passaic, N. J. Herman's Silk Shop
Peoria, Ill.... . P. A. Bergner & Co.
Philadelphia, Pa. . Gimbel Bros.
Phoenix, Ariz. Korricks
Pittsburgh, Pa. Kaufmann's
Pittsfield, Mass. England Brothers
Port Arthur, Tex..... Loper's Style Shop
Portland, Ore. Meier & Frank Co.
Poughkeepsie, N. Y.....Luckey, Platt & Co.

Raleigh, N. C..... ... .Hudson-Belk Co.
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River Forest, Ill...Mary Ann Silks & Woolens
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Rockford, Ill.....D. J. Stewart

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St. Paul, Minn.....Golden Rule
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Tampa, Fla.....Maas Bros.
Terre Haute, Ind.....Meis Bros. Co.
Topeka, Kan.....Pelletier's
Toronto, Can.....Robert Simpson Co. Ltd.
Tucson, Ariz.....Jacome's
Tulsa, Okla.....McAuliffe's Fashion Fabrics

Victoria, B. C., Can. Hudson's Bay Co.
Victoria, Tex... ..The Dunlap Co.

Waco, Tex.....R. E. Cox Dry Goods Co.
Waterbury, Conn.....Bedford, Inc.
Wichita, Kan.....Geo. Innes Co.

Youngstown, Ohio..... .....McKelvey's

Edwardian Elegance

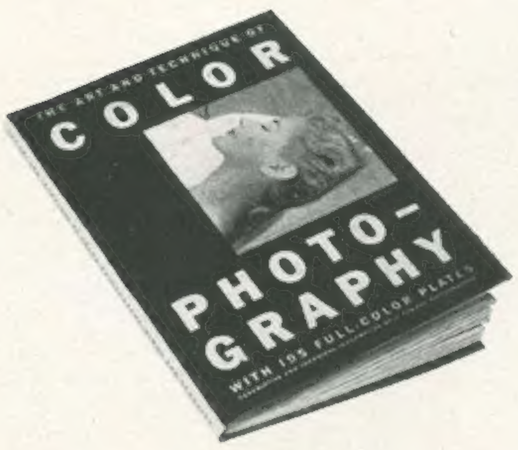
MARTINI DESIGNED

See page 42

ALABAMA • John Danziger, Montgomery
CALIFORNIA • Harry Cooper, Beverly Hills
Robert W. Gates, Burlingame
Parisienne, Long Beach
The White House, San Francisco
FLORIDA • Cohen Bros., Jacksonville
GEORGIA • Davison-Paxon, Atlanta
Reba Murphy, Augusta
Fine's, Savannah
ILLINOIS • Marshall Field, Chicago
Ruth McCulloch, Evanston
INDIANA • Almac (Milady), South Bend
David's, Terre Haute
IOWA • Fishgall's, Sioux City
KANSAS • Henry's, Wichita
KENTUCKY • Dorothea Gaines, Lexington
LOUISIANA • Naomi Crockett, Shreveport
MARYLAND • Hochschild-Kohn, Baltimore
MASSACHUSETTS • R. H. Stearns, Boston
MICHIGAN • Raymond Coughlin, Flint
Yager's, Grand Rapids
MINNESOTA • Harold's, Minneapolis
MONTANA • Beckman Bros., Great Falls
NEVADA • Fanny's, Las Vegas
NEW JERSEY • Sydna Wynn, Atlantic City
Vogue, Newark
NEW YORK • Arb's, Buffalo
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VOGUE, Dept. V915, Greenwich, Conn.



For Vogue's Young Nillionaire—

WARDROBE PLUS CHANGE



Here, in the space of three well-chosen costumes, quite a lot of what it takes to build a smart young wardrobe—interchangeability a major fact. *Above:* Grey wool flannel dress; sweater assets—knitted sleeves, a cardigan cut. This, plus a little coat (perhaps the jacket of the suit below) makes an outdoor costume. By Tabak of California, of Stevens flannel, $30 at Altman. *Left:* Super-separates—a pull-over top; enduringly pleated skirt of Milliken's "Lorette" (washable Orlon-and-wool). Top, $8; striped skirt, $23. By Alex Colman, Bloomingdale's. *Below:* Black wool middy-cut suit, so smart it's also a wardrobe organizer. For instance: the rhinestone-buttoned jacket could cover a dinner sheath; the grey sweater dress above. The skirt could be worn with the pull-over at left, or other blouses. By Spectator, Ltd., about $100 at Lord & Taylor; Woolf Bros.; Joseph Magnin.



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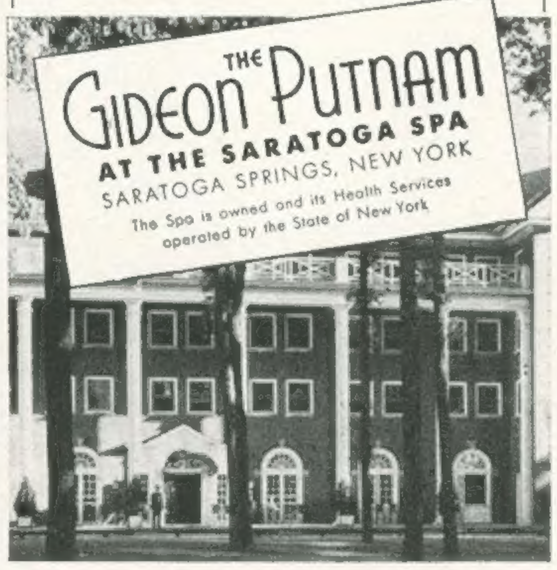
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For Vogue's Young Nillionaire

The slender, shaped suit: choice of the girl who knows fashion; *and* how to have it at a price (these stay within two figures). *Above:* Grey slender flannel suit—worsted. By Ramsay in junior sizes, $55. Bonwit Teller; Sakowitz. Madcaps hat, Bonwit Teller. *Below, left:* Belted suit—of black-and-white Forstmann tweed, in junior sizes. By Ranone, $75. Lord & Taylor; Chas. A. Stevens. *Below, right:* Slender suit, tab-collared—new neckline fill-ins right at home. By Roth-Le Cover of mauve worsted flannel by Milliken, in junior sizes; about $70. Bloomingdale's; Joseph Magnin.



DIANE AND ALLAN ARBUS



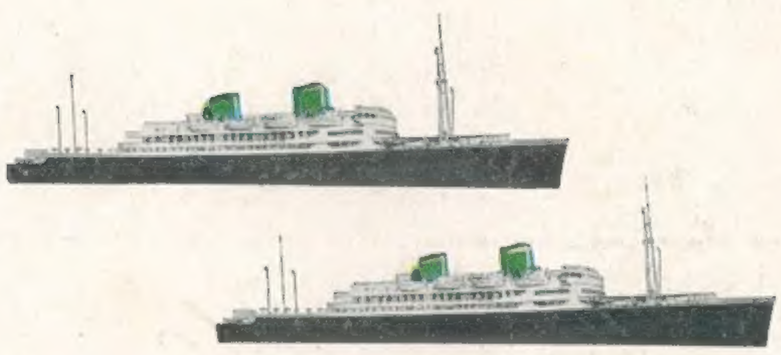
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